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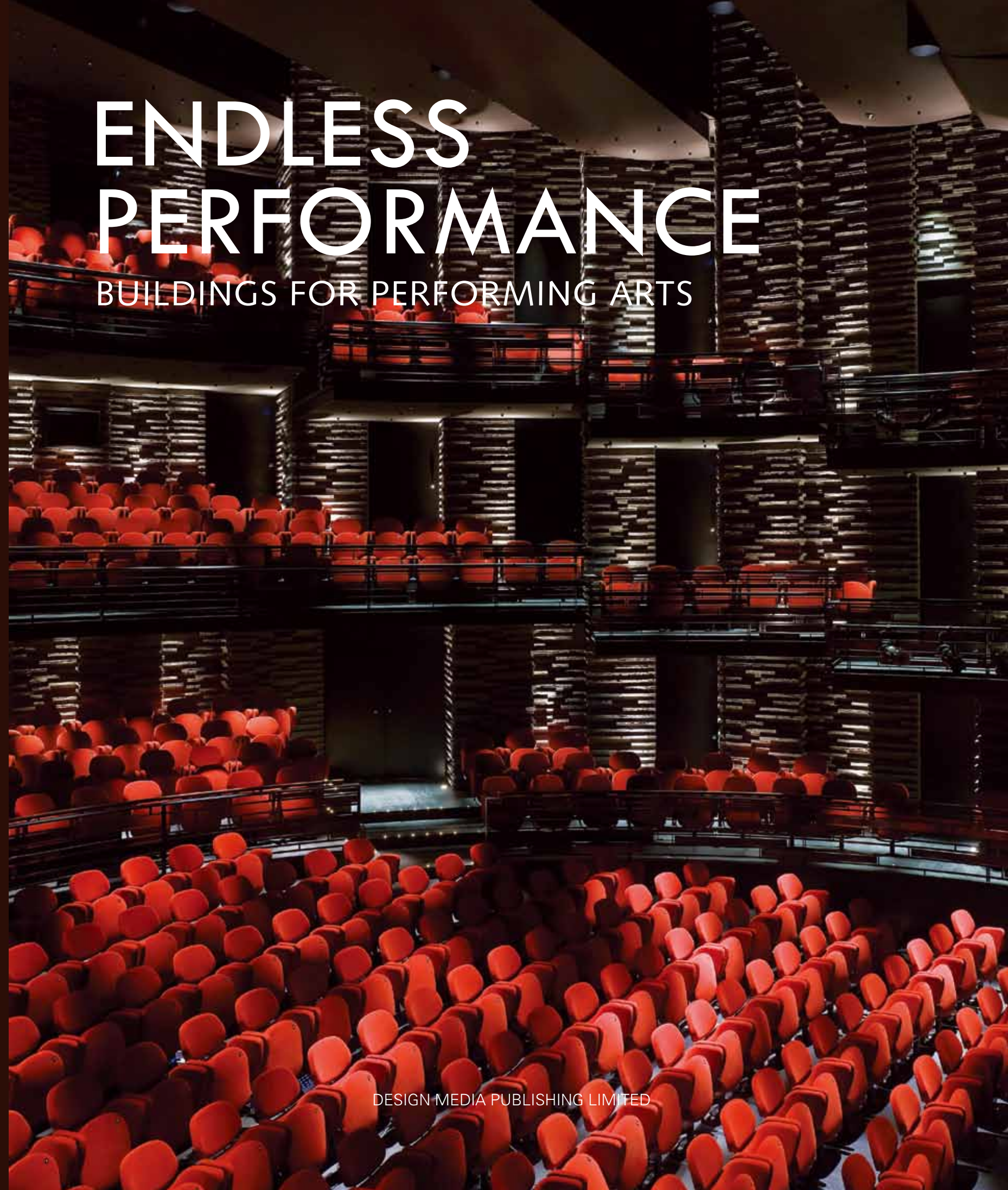


Buildings for performing art, including theatres, concert hall, opera house we show in this book are actual endless live performance. Architecture is connected with music, opera and people by "director" - the architect, and then art is extended. New-built, renovated and innovative soundscaping, all architects are exploring and aiming to establish a new relationship between art, people and buildings for contemporary life. This book selects latest and different types of building for performing art from the world. Some of them are set up first, and others reborn with interesting stories, but all of them are cityscapes and endless live performance.

# ENDLESS PERFORMANCE

BUILDINGS FOR PERFORMING ARTS

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DESIGN MEDIA PUBLISHING LIMITED



# ENDLESS PERFORMANCE

BUILDINGS FOR PERFORMING ARTS

## *Endless Performance*

Buildings for performing arts at the different scales and styles provide places for people where they can gather and appreciate performances of music, dance, drama and so on. These buildings for performing arts are the endless performances that directed by architects, who are also the playwright and endow the buildings with diversity. These buildings, as actors, become the best landmark that represent a city's culture features through rich colours, different appearances of day and night, and space feeling like flowing crotchets.

Whatever new or renovated buildings, or building for school, shopping centre, most beginning situations for architects are complex with many affective elements that need careful consideration, "and buildings for the performing arts are no exception. Indeed the geometry of the auditorium and performance area, the extent of services, the technical necessities, and the public expectations make these particular building types even more complex than the majority".

Regarding the layout, architects should fully consider "satisfy site, circulation, construction, environmental, statutory, economic and other requirements by the clients and local governments". General considerations affecting the building design include relationships between functions, external access, means of escape, sub-





divisions, phasing and flexibility, acoustic strategy, energy strategy, fire protection, security, ventilation, heating, lighting, communications, plumbing and drainage, cleaning and refuse, plant rooms, integration and distribution of services, structure, internal finishes, windows, doors, fittings and equipment, signage and works of art, external works, form and approvals.

Agora Theatre in Netherlands, which was designed by UN Studio has typical Dutch features. “Both inside and outside walls were faceted, and all of the façade have sharp angles and jutting planes, which are covered by steel plates and glass, often layered, in shades of yellow and orange”, just like those wonderful orange memories that were created by Dutch soccer team in the World Cup field. It’s really very Dutch.

Due to special requirements of space and acoustics, most buildings for performing arts are designed following basic principles of traditional concert hall and opera house, but architects tried many new material and additional function strategies, and determined by energy conservation and sustainability considerations. Bernard Tschumi Architects applied

new material strategies for the project of Limoges Concert Hall – “the outer envelope is made of wood arcs and translucent rigid polycarbonate sheets and inner envelope of wood.” The natural ventilation that is integrated into keep the foyer at a temperate level, with little additional heating required. Építész Stúdió added office, café bookstore, lounge, etc to Kodaly Centre except for concert hall, rehearsal room, and made the building become a mix-use leisure and art centre. When iPhone and iPad change our life, to appreciate elegant arts will not be limited in fixed and giant hall. Coop Himmelb(l)au created a transportable opera space, the Pavilion 21 Mini Opera Space in Munich, Germany. It is dismountable, transportable and re-mountable with distinctive shape, and moreover, realizes the interior spatial acoustics, bringing music and elegant arts everywhere.

Thanks these respectable architects for bringing us these endless performances, which are played by buildings and architectural arts.

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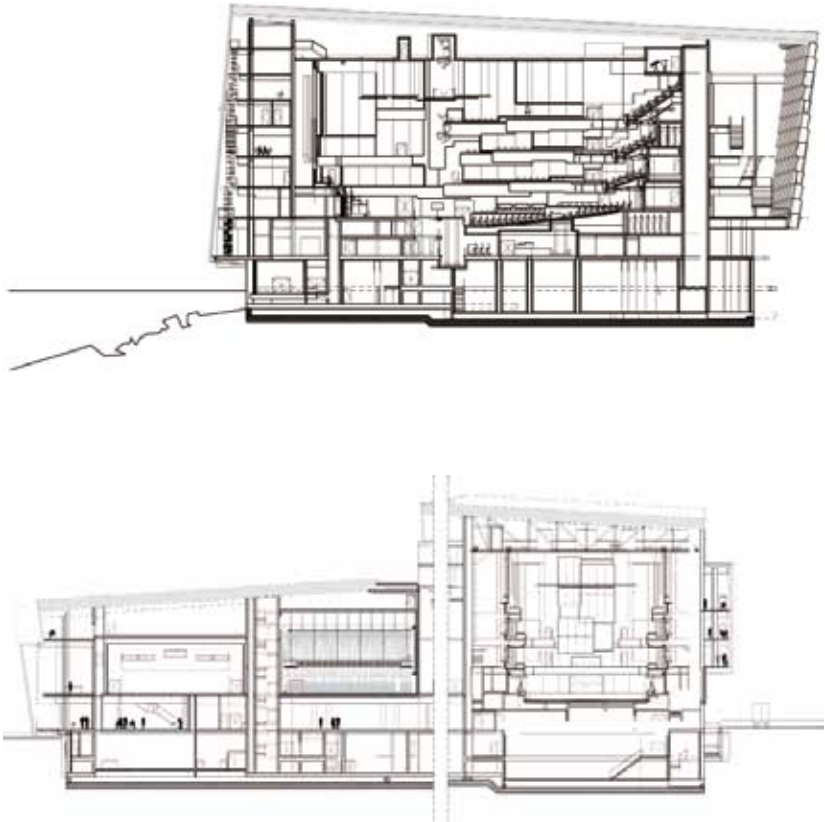
**Location:** Reykjavik, Iceland **Designer:** Henning Larsen Architects and Batteriid Architects **Completion date:** 2011 **Photos@:** Nic Lehoux **Gross floor area:** 28,000 square metres

# Harpa Reykjavik Concert Hall and Conference Centre

Situated on the border between land and sea, the Centre stands out as a large, radiant sculpture reflecting both sky and harbour space as well as the vibrant life of the city. The spectacular façades have been designed in close collaboration between Henning Larsen Architects, the Danish-Icelandic artist Olafur Eliasson and the engineering companies Rambøll and ArtEngineering GmbH from Germany.

The Concert Hall and Conference Centre of 28,000 square metres is situated in a solitary spot with a clear view of the enormous sea and the mountains surrounding Reykjavik. The Centre features an arrival and foyer area in the front of the building, four halls in the middle and a backstage area with offices, administration, rehearsal hall and changing room in the back of the building. The three large halls are placed next to each other with public access on the south side and backstage access from the north. The third floor is a multifunctional hall with room for more intimate shows and banquets.

Seen from the foyer, the halls form a mountain-like massif that similar to basalt rock on the coast forms a stark contrast to the expressive and open façade. At the core of the rock, the largest hall of the Centre, the main concert hall, reveals its interior as a red-hot centre of force.



1. Overall view of the theatre  
2. Façade detail







1



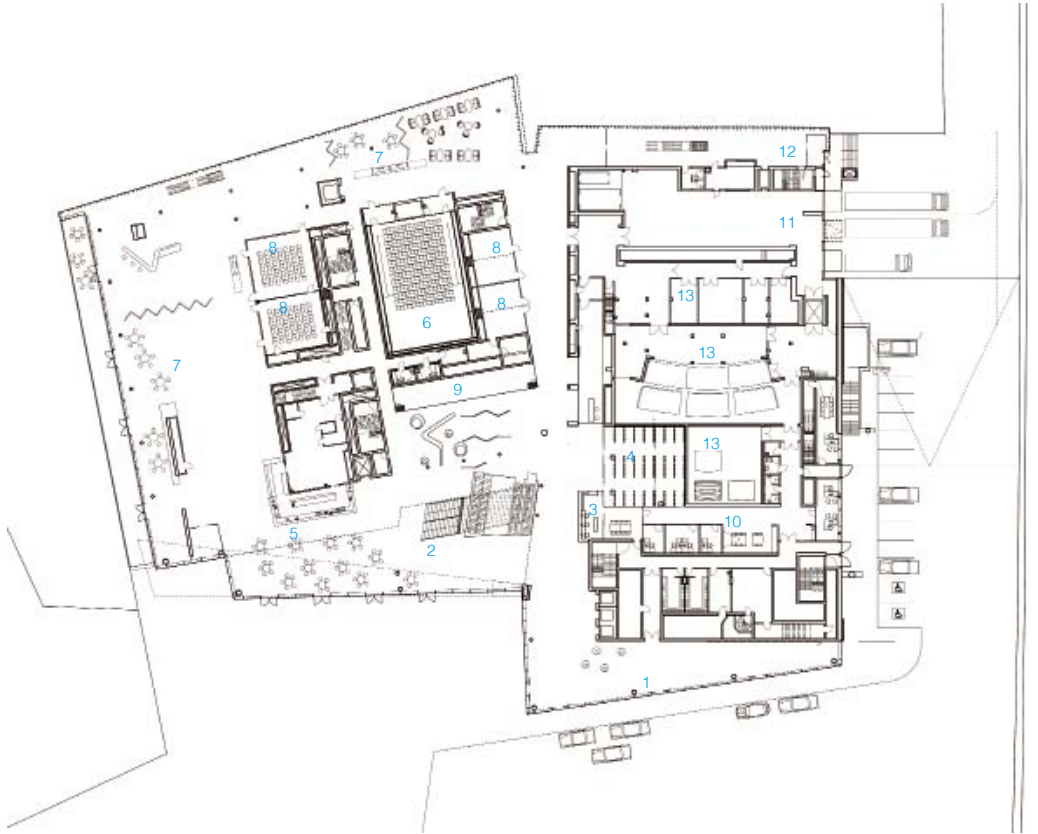
2

- 1. Front façade
- 2. Terrace
- 3. Entrance plaza and façade detail



3

- Ground level
- 1. Main entrance
  - 2. Foyer
  - 3. Information/tickets
  - 4. Coat rack
  - 5. Café/Restaurant
  - 6. 4<sup>th</sup> hall / Kaldalón
  - 7. Flexible space – exhibition, dining etc.
  - 8. Conference
  - 9. Shop
  - 10. Box office area
  - 11. Loading dock
  - 12. Back stage entrance
  - 13. Technical space





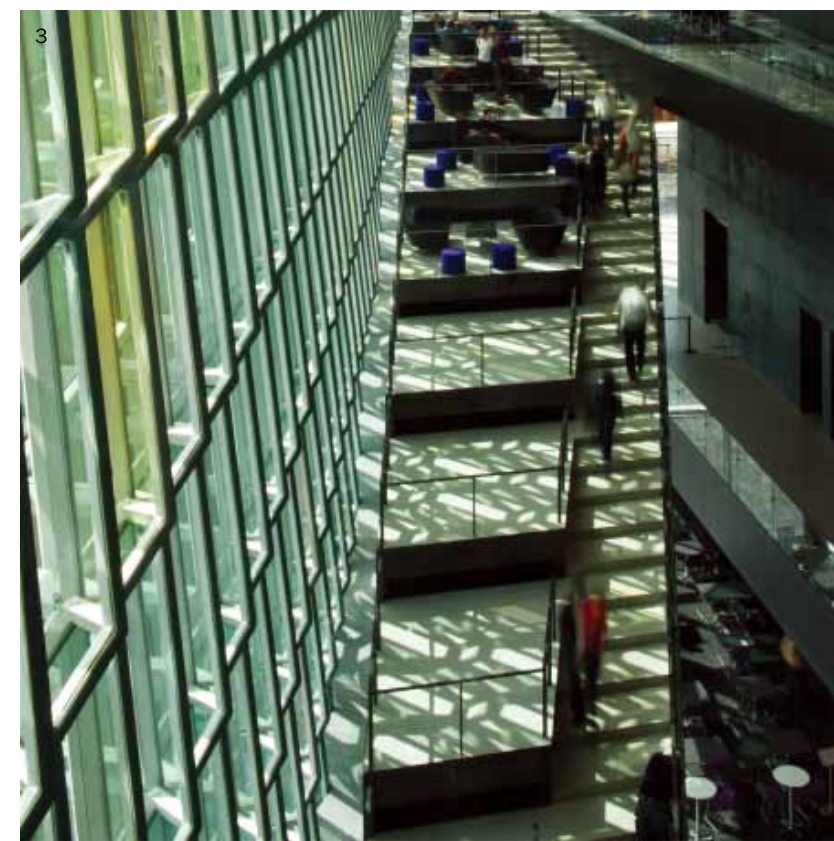


1



2

- 1. Ceiling and curtain wall detail
- 2. Lounge area
- 3. Interior detail



3





1. Wall and ceiling detail  
2. Lounge area  
3. Stairs





1



2

1. Seating detail  
2. Theatre hall

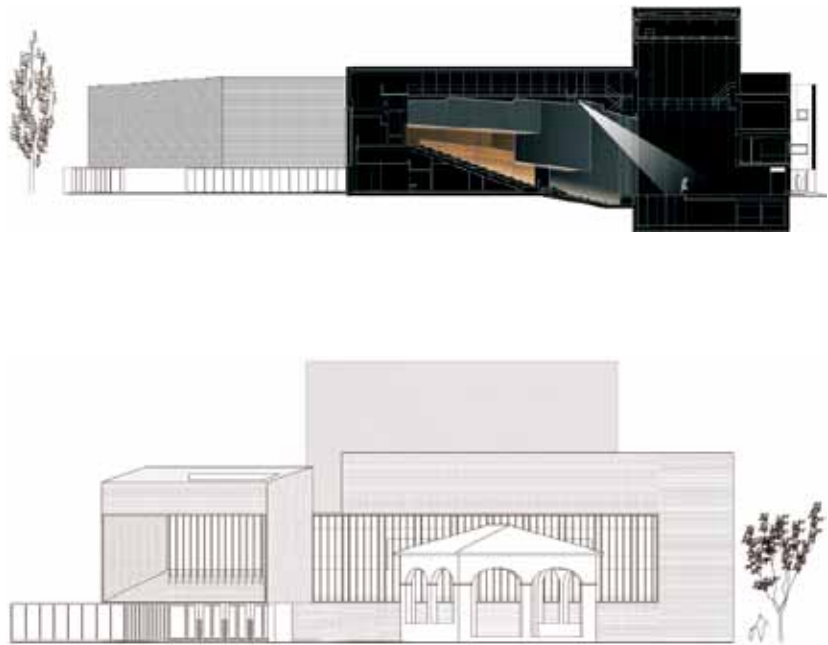


# Almonte Theatre

**Location:** Huelva, Spain **Designer:** Donaire Arquitectos **Completed date:** 2010 **Photos©:** Fernando Alda  
**Gross area:** 3,266 square metres

Located in Huelva, Spain, the Almonte Theatre by Donaire Arquitectos is on the site of an old winery. As a cultural institution, the building allows the architects to play with light and volume – which they’ve done with great success. It is a beautiful space for the arts.

The building is located on the site of an old winery. It has the challenge of integrating the existing old buildings, declared as cultural interest, and being part of a cultural complex of total three buildings and a common space. This space turns into the main place of the town and an important meeting area. It is an opportunity to work on light, material and space. The path chosen to work on these concepts, is the contrast – contrast between outside and inside, between old and new, including a monumental scale and human scale, and the journey as the thread that sews and explains the intervention. A large area is covered with large proportions and controlled height works as a high threshold. A monumental scale lobby welcomes the visitor showing the scale of a public building.



- 1. Front courtyard
- 2. Main entrance





1



2

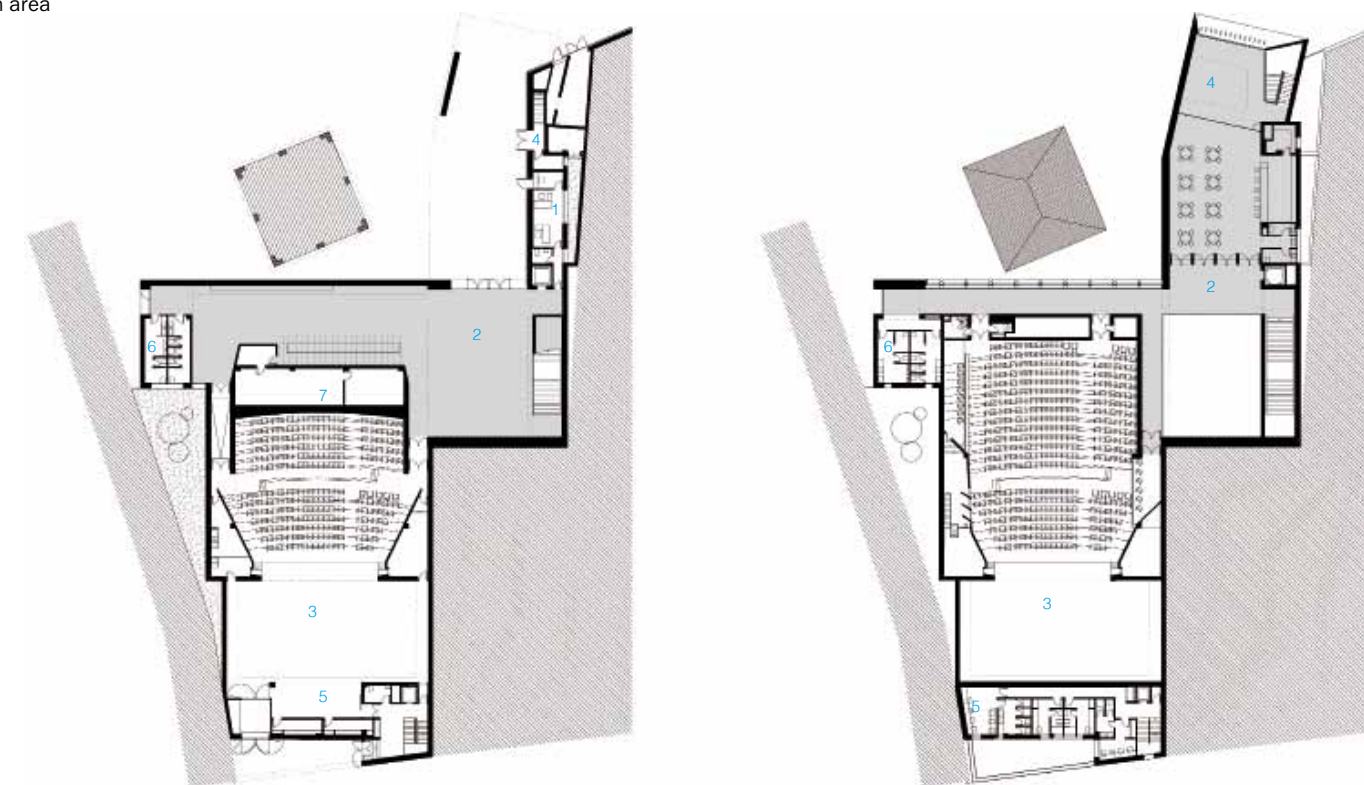
- 1. Main entrance
- 2. Side view of the entrance
- 3. Entrance lobby



3

Ground floor and level 1 function area

- 1. Ticket hall
- 2. Hall and exhibition
- 3. Auditorium
- 4. Coffee shop
- 5. Dressing
- 6. Toilets
- 7. Wardrobe





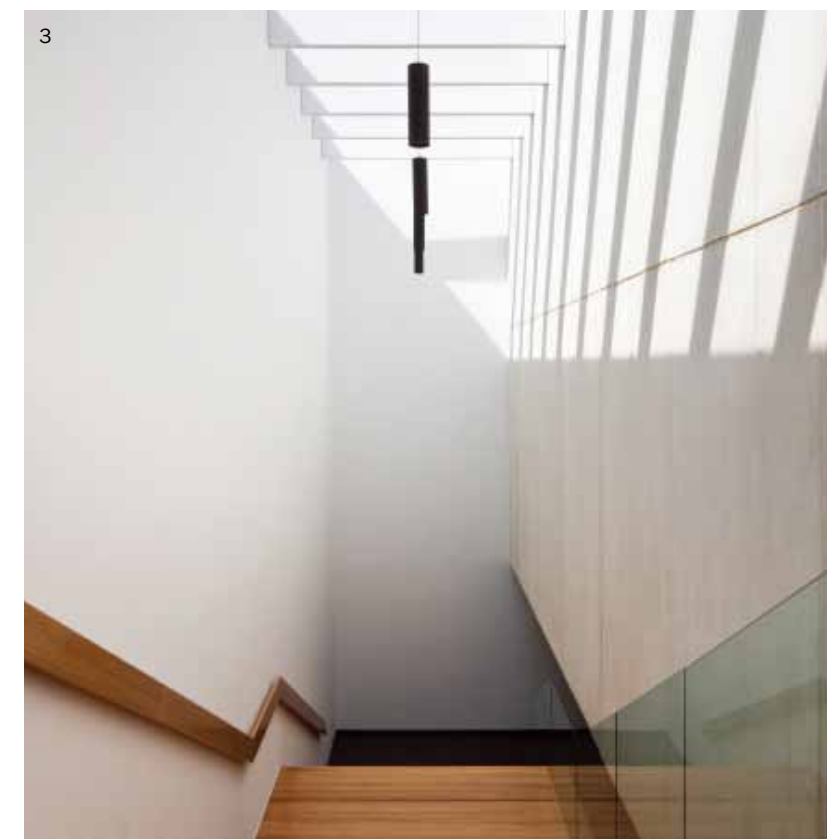


1. Reception  
2. Reception and lounge area  
3. Atrium





1-3. Staircases







1



2



3

- 1. Auditorium view from the stage
- 2. Stage view from the seating
- 3. Seating detail

# Dolbeau-Mistassini Theatre

**Location:** Quebec, Canada **Designer:** Paul Laurendeau Architecte **Completion date:** 2008 **Photos©:** Marc Gibert/adecom.ca **Gross floor area:** 2,630 square metres

In 2006, Paul Laurendeau Architecte, in association with the office of Jodoin Lamarre Pratte et Associés Architectes, was declared winner of the national architectural competition to design the 491-seat Dolbeau-Mistassini Theatre. The building is strategically located in the centre of town, assuming its function of major cultural institution. The plan is organised along a central axis that establishes a symmetrical layout and the major circulation path for the public, from the main entrance doors to the auditorium across the foyer. Its street façade uses elements found in theatre language: a canopy, a grid of exposed white lights, black paint, poster display cases and signage. The foyer is dimensioned to host a variety of uses, from exhibitions, conferences, banquets to parties and special events. Soundproof vestibules isolate the auditorium from adjoining spaces. Based on a cylindrical form, the auditorium features a gently sloping orchestra of 11 rows and 293 seats topped by a flat acoustic ceiling with a huge crystal chandelier. Two semi-circular balconies of 2 rows and 99 seats increase the height effect and give drama when spectators arrive. Red, black and gold colours strengthen the image of the performance space. The building was opened in 2008. Population, artists and press greeted it with great enthusiasm. Season tickets were sold in 15 minutes.



- 1. View from the yard
- 2. View from the parking area
- 3. Side view at night
- 4. Entrance at night







1

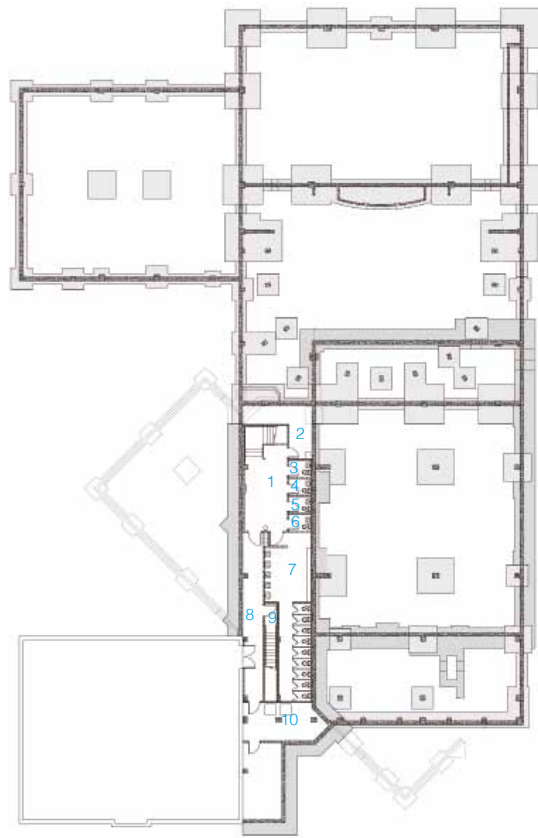


2

- 1. Entrance
- 2. Entrance lobby
- 3. Waiting area/lounge



3



- Ground floor plan
- 1. Hall
  - 2. Porter
  - 3-6. WC Men
  - 7. WC Women
  - 8. OMB room
  - 9. Stair
  - 10. Sprinklers

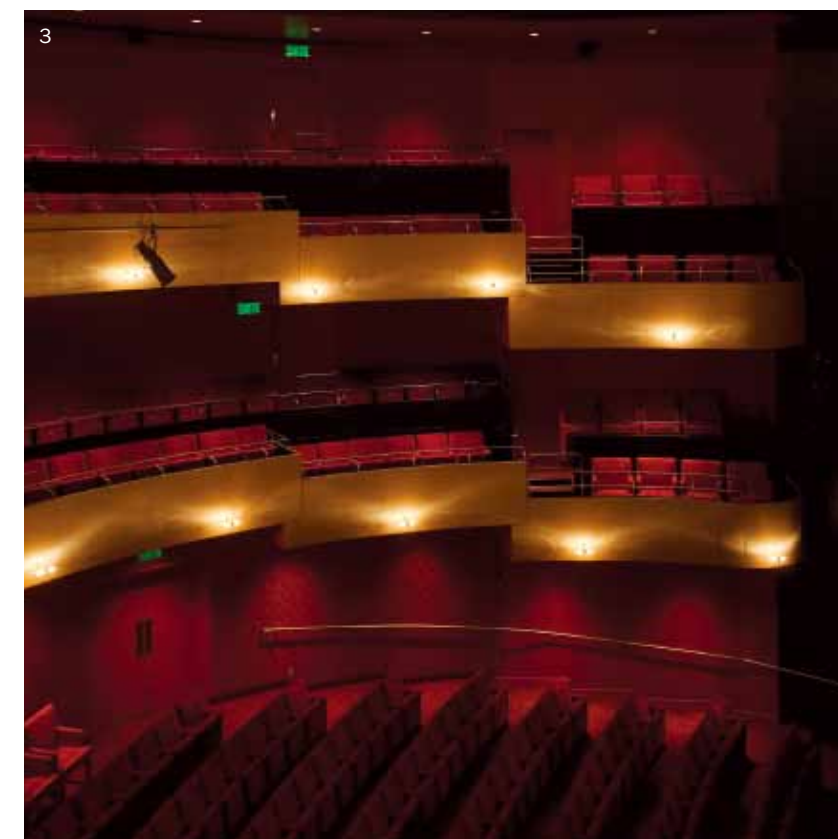


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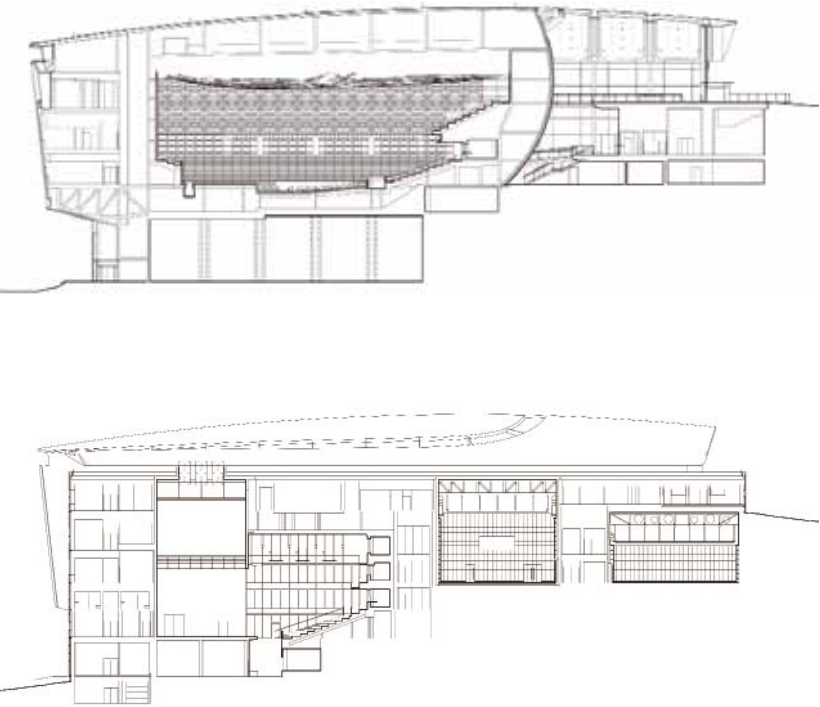
- 1. Detail of auditorium ceiling and seating
- 2. The stage
- 3. Auditorium view from the upper level



3



**Location:** City of Troy, USA **Designer:** Grimshaw Architects **Completion date:** 2008 **Photos©:** Aaron Esto; Paul Rivera



# Experimental Media and Performing Arts Centre

The EMPAC (Experimental Media and Performing Arts Centre) programme poses a question – how to combine, in one building, the permanence of the traditional performing arts with the necessarily transient character of experimental media. As one of their starting points, Grimshaw considered the resonant chambers of stringed instruments, in the belief that tradition and experimentation are linked by the unvarying physics of sound. So that the traditional and the experimental may be seen as yoked together yet distinct, Grimshaw arranged the concert hall and atrium axially with the main entrance in a linear sequence on the north side of the building, while the studios and theatre form an adjacent sequence on the south. A conceptual dialogue was then initiated between these two sequences by seeing the concert hall manifested as the physical presence of an object in space, while the theatre and studios represent the physical absence of discovered voids within a solid.

By taking advantage of the slope of the hillside site, the design solves one of the persistent challenges of performing arts projects: concealing the windowless mass of a very large hall and fly tower.

Because the main entrance is at hilltop level, close to the roof, while the volume of the concert hall is fitted into the slope below, a large “found space” opens up between the two. Upon entering the building, visitors find themselves at the top of the atrium and main circulation area, looking down at the exterior of the concert hall.

Access to the concert hall is provided via elevated walkways that span like gangplanks across the atrium. The entire hull of the concert hall is contained within the atrium, allowing public circulation all around it.

The entire north façade of the building is a glass curtain wall, providing transparency between the EMPAC interior and the city of Troy. The glass wall allows daylight to flood the atrium, augmented by a halo skylight around the top of the concert hall that washes the cedar hull with the changing light of the day. By night, the wood hull is lit up from within the building and creates an iconic external identity that can be seen from distance.

1. Front view at night  
2. Façade detail





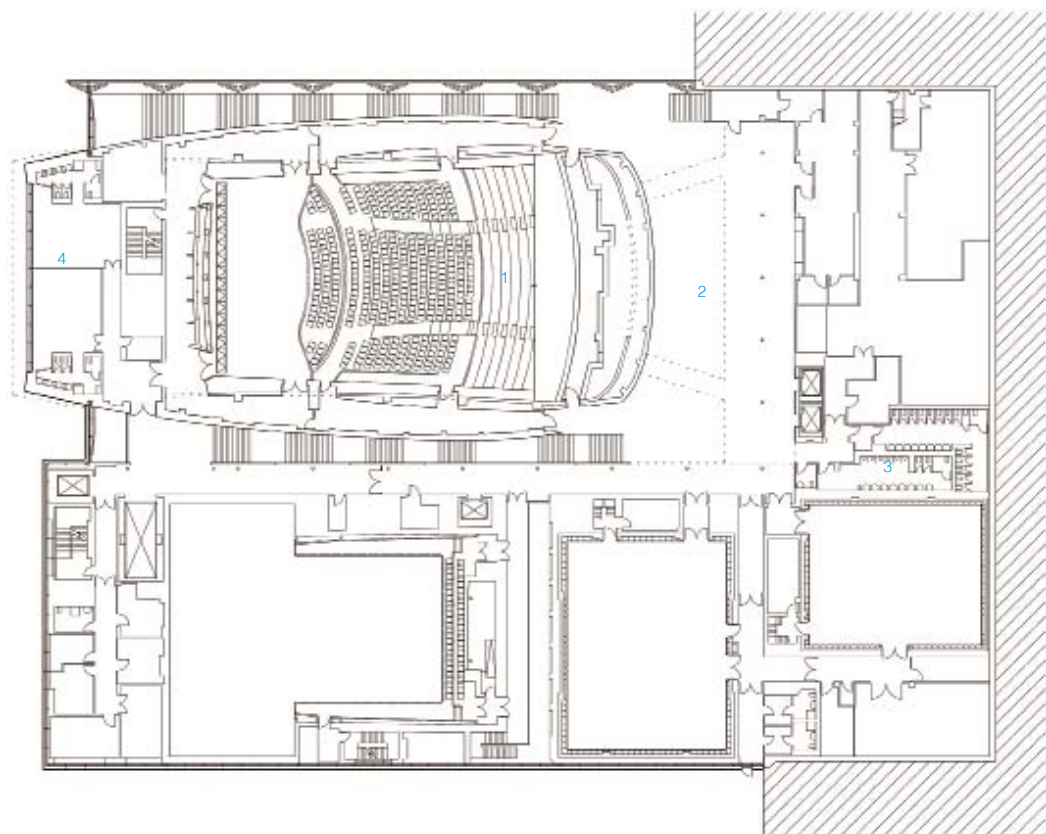


1



2

- 1. Interior viewed through the glass curtain wall
- 2. Upper level seating entrance
- 3. Theatre hall entrance detail



- 1. Hall
- 2. Lobby/lounge
- 3. Toilets
- 4. Dressing room



3





1



2

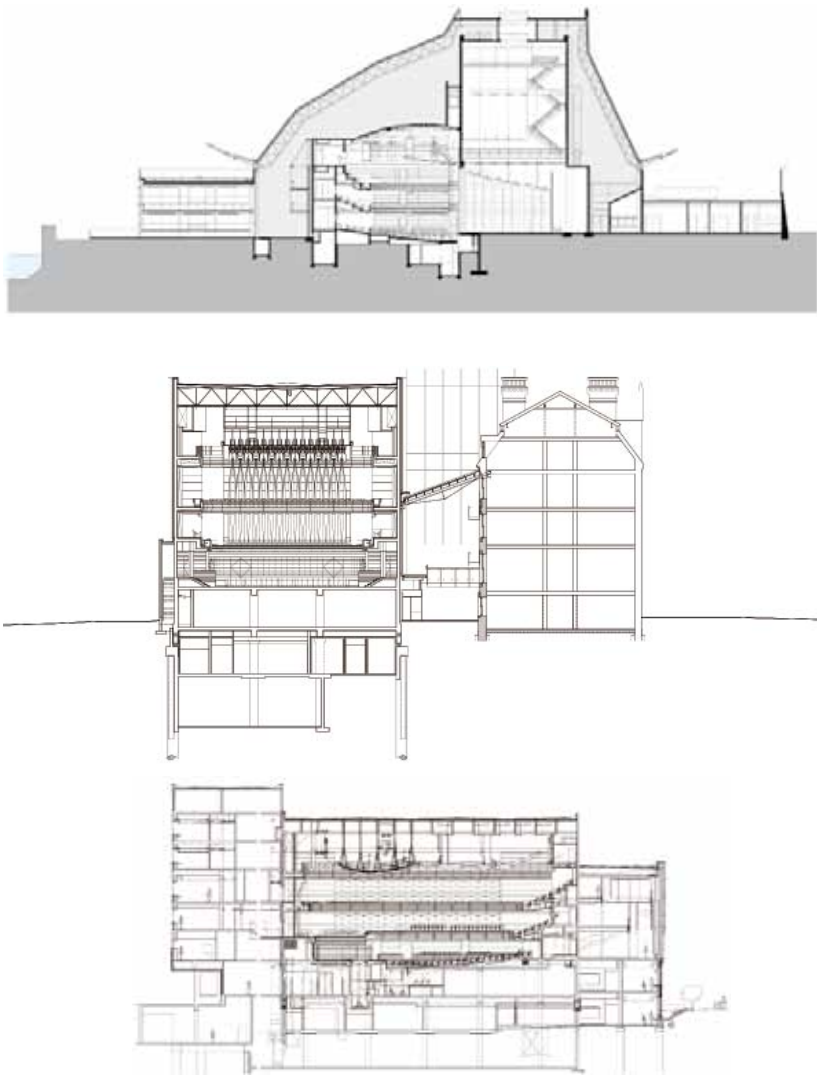
- 1. Seating detail
- 2. Café and lounge area
- 3. Rehearsal room



3



**Location:** Toronto, Canada **Designer:** Kuwabara Payne McKenna Blumberg Architects **Completion date:** 2009 **Photos©:** Eduard Hueber, Tom Arban **Area:** 17,651 square metres



- 1. Surrounding street view
- 2. Wall access to the theatre
- 3. General view along the street
- 4. Overall view from the opposite of the street



## The Royal Conservatory, TELUS Centre for Performance and Learning

The overall project involved the progressive restoration of McMaster Hall and the construction of a new TELUS Centre for Performance and Learning to create a unique hybrid of a teaching and rehearsal facility and destination concert venue with three major performance venues. The space between the historic and new building is enclosed to create a skylit pedestrian court linking the Bloor Street entrance to the Concert Hall and Lobby. The glass and steel structure of the new addition provides a dynamic counterpoint to the polychromatic façades of the heritage buildings.

Urbanistically, the project occupies an important site in mid-town Toronto at the threshold of the University of Toronto's downtown campus and integrates Philosopher's Walk, a landscape pedestrian route that runs north and south linking Bloor Street to Hoskin Avenue. The design was strategically conceived to define a new cultural precinct for the City in concert with the transformation of the adjacent Royal Conservatory and the expansion of the Gardiner Museum around the corner on Queen's Park.

Although the new additions are substantive in scale and size, the siting, massing and articulation is deferential to the 19<sup>th</sup> century heritage buildings on Bloor Street, which have housed the RCM since 1962. The emphasis on transparency and contemporary building systems create a dynamic counterpoint to the polychromatic masonry walls when encountered from Philosopher's Walk. KPMB was also involved in the restoration of the exterior heritage fabric and 240-seat Ettore Mazzoleni Hall.

A key mandate was to maximise the capacity and flexibility for integrating new technology and adapting to changes and growth in programmes. The new additions include 43 new teaching and practice studios, the renovation of Ihnatowycz Hall (1898) and a new 150-seat Conservatory Theatre, a rehearsal space designed to accommodate a range of functions, from special events to the Learning Through the Arts. In scale and proportion it replicates the acoustic quality and stage size of the main Koerner Concert Hall to prepare students for live performance.

In addition to Mazzoleni Hall and Conservatory Theatre, the project incorporates the 1,135-seat Michael and Sonja Koerner Concert Hall. Koerner Hall is the performance heart of the project, and will provide a premiere acoustical environment. Its undulating wood "veil" integrated with the canopy above the stage define an iconic image for the RCM.





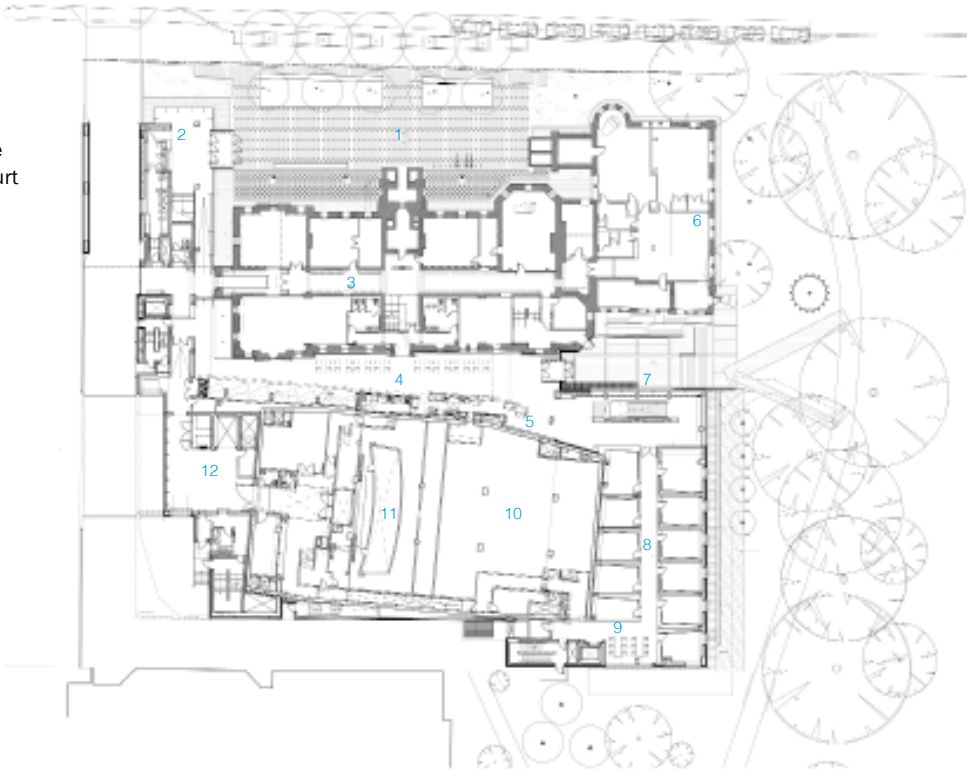


1. Entrance lobby/reception/waiting area  
2. Top view of the café



Ground floor plan

- 1. Music court
- 2. Box office/entrance
- 3. Ihnatowycz Hall
- 4. Galleria
- 5. Café/bar
- 6. Children's programme
- 7. Philosopher's walk court
- 8. Studios
- 9. Lounge
- 10. Library
- 11. Orchestra lift
- 12. Back of house





1. The café
2. Rehearsal room
3. Meeting room







1

- 1. Overview of the hall
- 2. Stage and ceiling detail
- 3. Seating detail



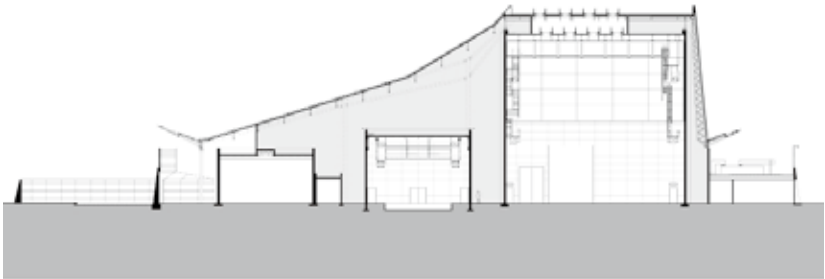
2



3

# Tempe Centre for the Arts

**Location:** Tempe, USA **Designer:** ARCHITEKTON + Barton Myers Associates, Inc. **Completion date:** 2007 **Photos©:** Peter Robertson, Ohn Linden, Richard Krull, Michael Masengarb **Area:** 103,195 square metres **Awards:** National Council of Structural Engineers Association Excellence in Structural; Engineering Award – New Building \$30-\$100 Million, 2008; USITT United States Institute for Theatre Technology Merit Award, 2008; Valley Forward Environmental Excellence Crescordia Award, 2008; Valley Forward Environmental Excellence Design Award of Merit, 2008



Acoustic mitigation through design was a critical concern because the site is directly below the flight path to Phoenix’s Airport. Inspired by the jagged buttes of Monument Valley, the iconic, protective 16-pitch, 10-layer roof conceals the fly tower, provides acoustic mitigation and modulates natural light sheltering its patrons from the harsh desert sun. The roof also facilitates the collection of rainwater, channelling it into a stone pond on the north side, similar to the way arroyos deliver rivers of rain across the desert floor. Designed as a collection of pavilions within a sculptural, protective envelope, the spacious lobby is an interior “town square” offering protection from the harsh environment and is like a theatre itself. The building draws its formal inspiration from the native ruins at Pueblo Bonita at Chaco Canyon, which consisted of traditional clustering of circular rooms or “kivas”. A unifying 91 - centimetre thick circular concrete wall creates a 360-degree iconic landform honouring the traditions of indigenous tribes: the Anasazi and Chocóan practices of utilising circular floor plans within protective walls that surround a central plaza; and the Hohokam tradition of linking landscape to building with meandering paths. Juxtaposing concrete with warm woods, tribal vocabulary is referenced through traditional metals, stone, colours and indigenous patterns throughout.



2

- 1. North façade
- 2. Northeast view from Tempe Town Lake
- 3. West entrance on Tempe Town Lake walking path



1

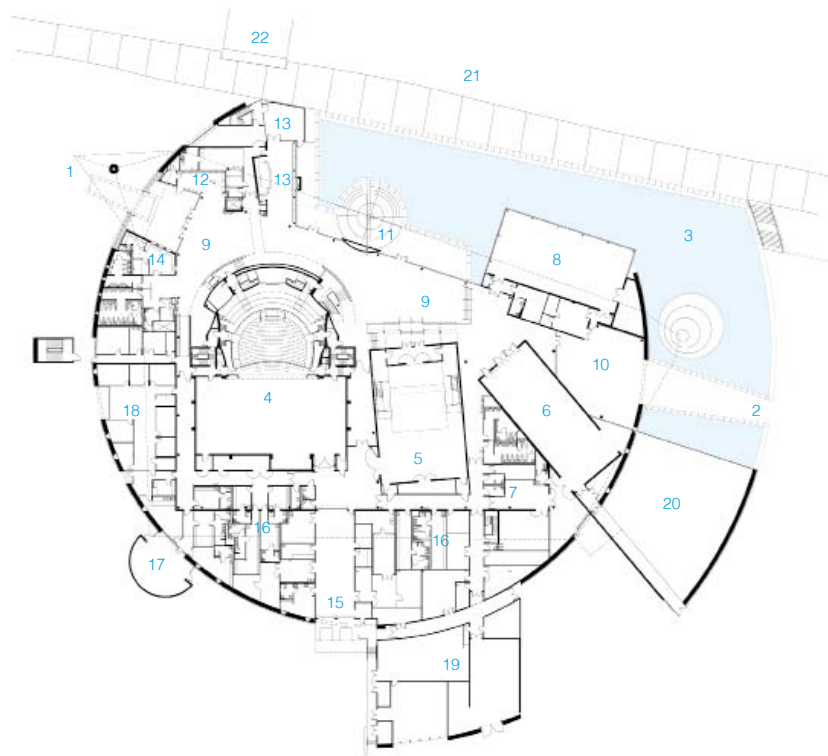


3





1. West entrance as seen from the Arts Park  
2. Lobby with individual arts pavilions



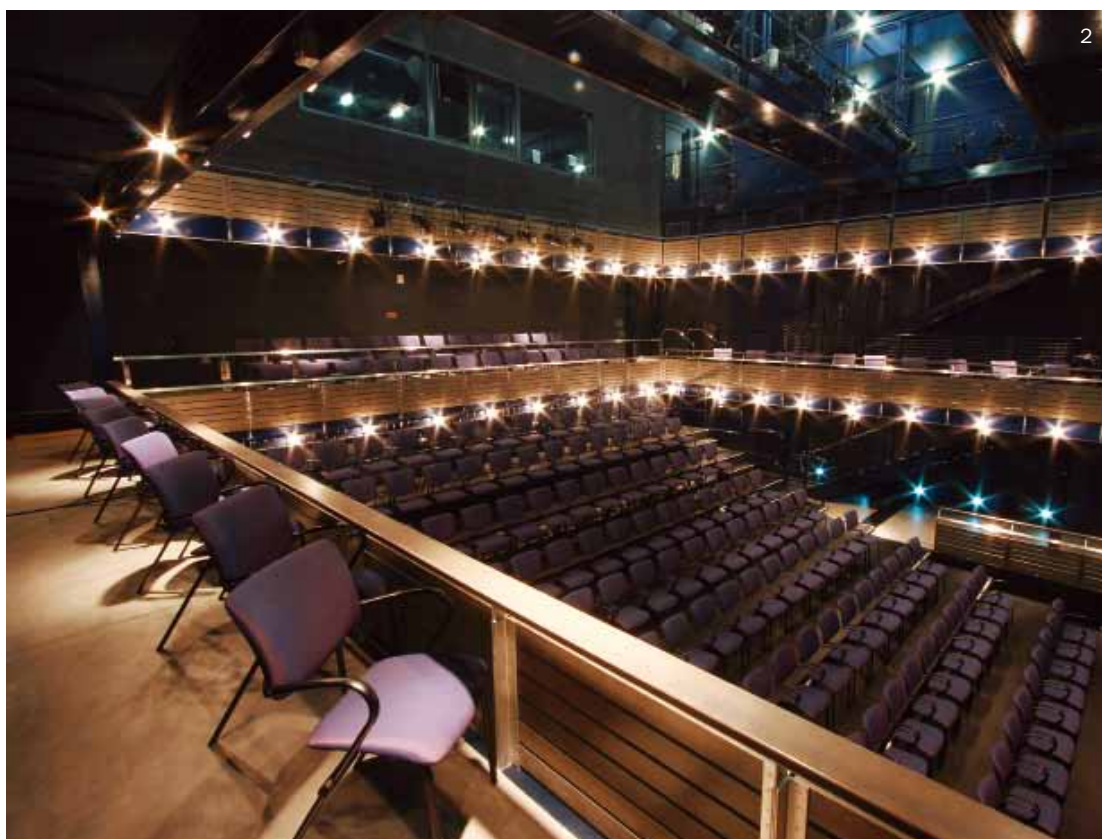
- Ground floor plan
- 1. Main entrance
  - 2. Park entrance
  - 3. Reflecting pool
  - 4. 600-seat theatre
  - 5. 200-seat theatre
  - 6. Art gallery
  - 7. Gallery support
  - 8. Multipurpose room
  - 9. Lobby
  - 10. East entry court
  - 11. Outdoor fireplace & terrace
  - 12. Gift shop
  - 13. Bar & outdoor café
  - 14. Box office
  - 15. Loading corridor
  - 16. Dressing rooms
  - 17. Performers' courtyard
  - 18. Administrative offices
  - 19. Mechanical
  - 20. Outdoor sculpture garden
  - 21. Tempe Town Lake
  - 22. Inflatable bridge







1



2

- 1. 600-seat main theatre
- 2. 200-seat flexible theatre
- 3. Art gallery

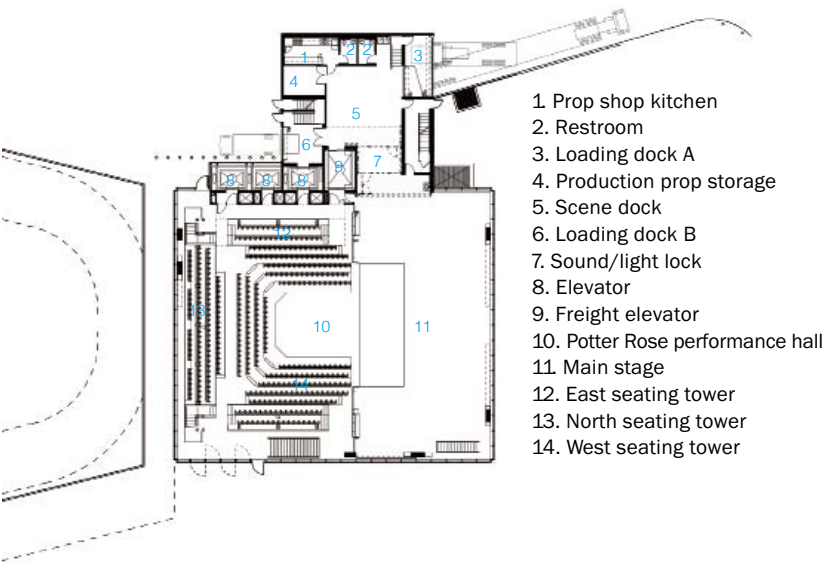


3



# The Dee and Charles Wyly Theatre

**Location:** Dallas, USA **Designer:** REX/OMA, Joshua Prince-Ramus (partner in charge) and Rem Koolhaas, in collaboration with Kendall/Heaton Associates **Completion date:** 2009 **Photos©:** Iwan Baan, Tim Hursley



The Dee and Charles Wyly Theatre is one of four venues that comprise the AT&T Performing Arts Centre, a new performing arts centre for music, opera, theatre and dance. The 575-seat Potter Rose Performance Hall in the Wyly Theatre provides a new state-of-the-art home for the Dallas Theatre Centre and Dallas Black Dance Theatre, as well as numerous other performing arts organisations that serve Dallas and the region.

The Wyly Theatre is one of the world’s most innovative theatre facilities. The 12-storey building features an unprecedented “stacked” design – a vertically organised facility that completely rethinks the traditional arrangement of a theatre’s parts.

Unlike a typical theatre building, where support spaces wrap around the stage house, this unique design positions transitional, technical and work zones either above or below the auditorium, creating a highly flexible performance space. The facility’s advanced mechanised “superfly” system can raise and lower both scenery and seating, allowing artistic directors to easily change the venue’s configuration to best serve their artistic visions, choosing between proscenium, thrust and flat floor set-ups. The flexibility of the facility will allow the Wyly Theatre to host a wide range of classical and experimental drama, dance and musical productions, and world-renowned vocalists and dance troupes.

The Wyly Theatre is situated on the south side of the AT&T PAC’s new Elaine D. and Charles A. Sammons Park, which embraces and unifies the four venues, creating a dynamic cultural destination in downtown Dallas. The exterior walls of the Potter Rose Performance Hall are made of an acoustic quality transparent glass curtain wall system with integral shade controls, which can be configured to create a virtually “seamless” vista of the outdoors, as well as to allow pedestrian views into the working operations of the theatre environment. The upper portions of the building are clad in pre-fabricated aluminum panels with random repetitions of vertical tubular extrusions, producing a textured effect.

The Wyly Theatre also includes a cocktail bar, rehearsal spaces, administrative offices, a costume shop, lobby, auditorium, stage support areas, mechanical rooms, production spaces and a rooftop multipurpose space.

1. A overlooking of the theatre and its surroundings  
2. The exterior of the theatre







1. The dynamic design makes the theatre stands out of its surroundings  
2. View of the interior from the street  
3. Entrance hall  
4. View from the Mark and Barbara Thomas Lemmon Rooftop Terrace





1. The Ann Swisher and Michael F. McGehee Education Centre overlooks the costume shop
2. The conference room doubles as the control room for the studio theatre
3. Stair of the performance hall





1



3



2



4

- 1. The patron lounge
- 2. The studio theatre
- 3. A stairwell in the performance hall
- 4. Conference room or control room





1

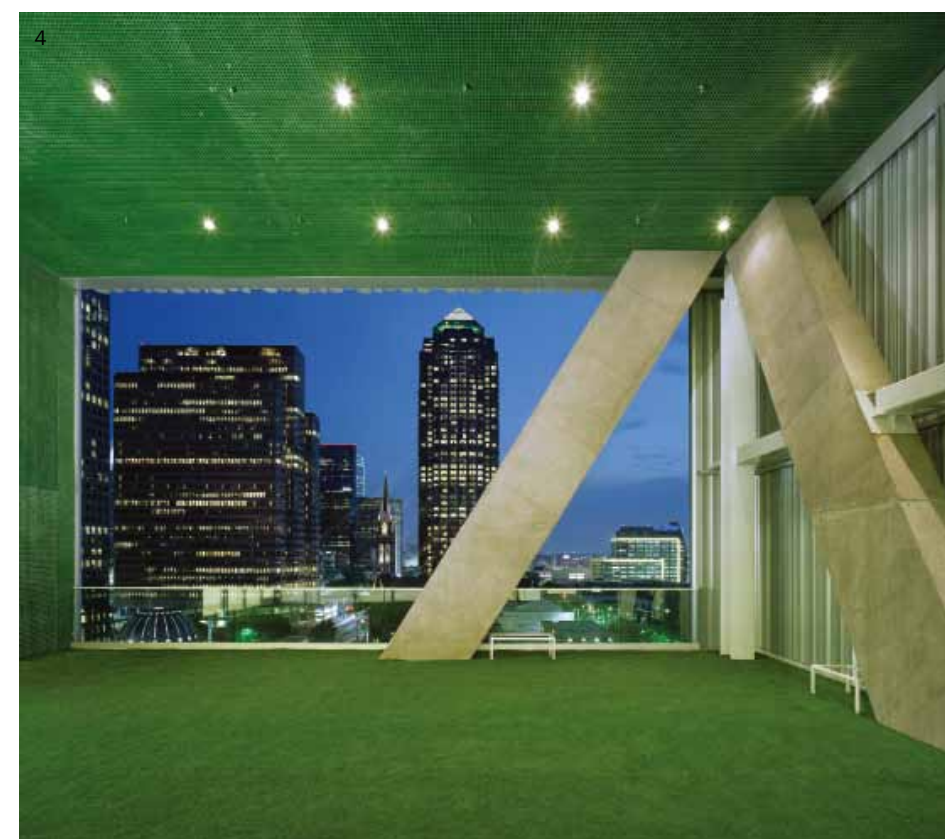


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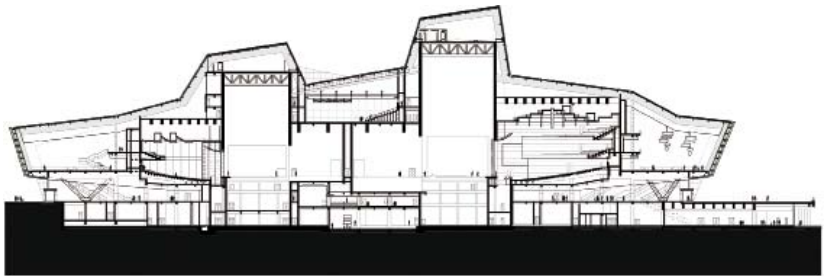
1. Audience seats in the performance hall
2. The Potter Rose performance hall
3. The mechanical room
4. View from the upper level outdoor terrace



4



**Location:** Chongqing, China **Designer:** gmp – von Gerkan, Marg and Partners Architects **Completion date:** 2009 **Photos©:** Hans Georg Esch, Heiner Leiska (model)



1. The Grand Theatre lies on a headland opposite the peninsula with the city centre of the metropolis of Chongqing
2. The front of the theatre
3. The expressive sculpture architecture brings up a metaphor of ship



# Chongqing Grand Theatre

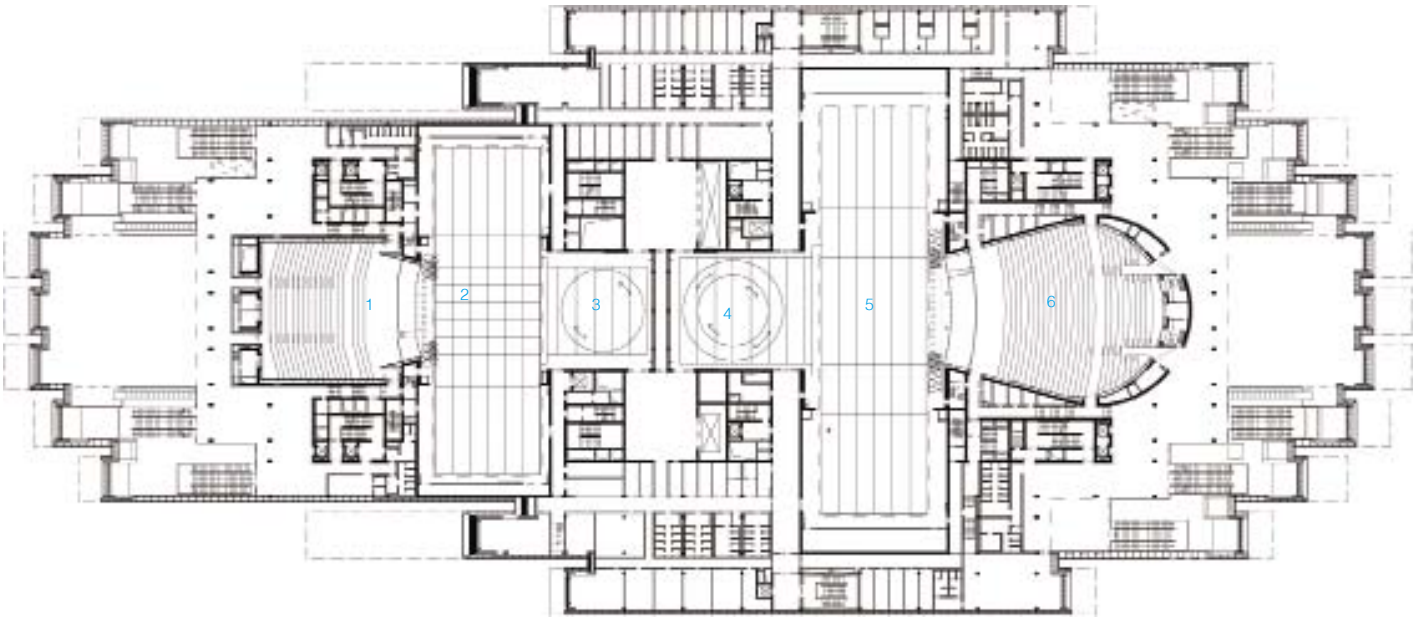
Theatre performances, musical dramas or operas are among the highest levels of artistic interpretation of the reality of human existence, and of dreams and illusions, wishes and pleasures. Going to the theatre means leaving the ordinary world behind. The performance can be at once pretentious and sophisticated, sometimes sublime and beautiful, occasionally cool, matter-of-fact or funny – but it is always a very special social occasion. The architectural shell is intended to give structural expression to this extraordinariness and the world of illusion. An expressive sculptural array of parallel double-walled, spaced glass strips that jostle with and nudge up to each other generates in overview and side view a metaphorical image of a ship – an almost dramatic image of a theatre building sailing in a sea of light. The Grand Theatre is close enough to the Yangtze River to seem to “float” on it. Surreal light reflections and light patterns create poetic compositions of reality and fiction comparable to the world of illusion of a theatre performance. The Grand Theatre lies majestically on a headland above the Yangtze opposite the peninsula with the city centre of the metropolis of Chongqing. The uniqueness of the location and the panoramic view of the imposing skyline of the city in conjunction with the sculptural architecture make this theatre a symbol, a place of international cultural encounters. Concertgoers and theatregoers can reach the building from all directions via different transport modes. From the river, a ferry terminal on the extension to the grand boulevard provides transport. On the south side, there are the two entrance roads into the car parks for private cars. Thence, an access area with lifts and steps leads directly to the upper main foyer. The large plaza around the theatre is principally reserved for pedestrians. Only in the southern section is there a pick-up/set-down area for VIPs and taxis. The Grand Theatre Chongqing thus has no back. All sides and façades of the building are open to visitors and allow access to the theatre.







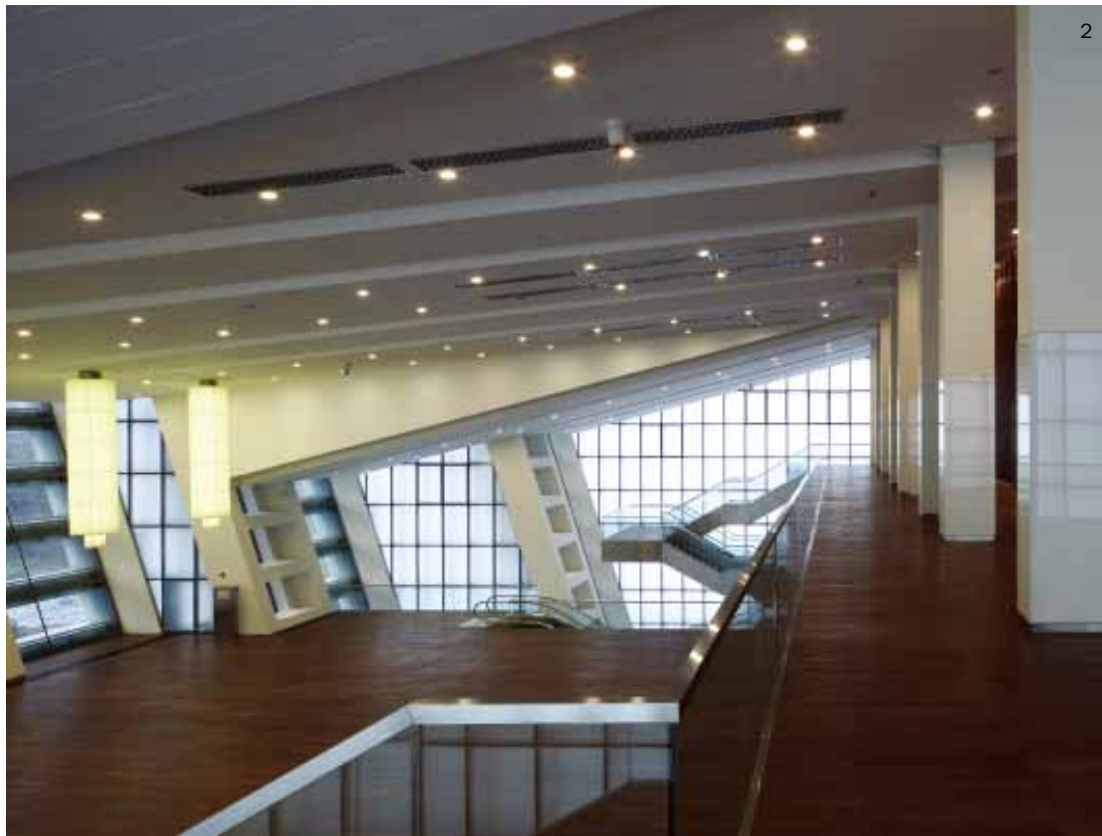
1. The hall of the theatre  
2-4. The stairs connecting all levels of the theatre



1. Medium hall  
2. Medium hall stage  
3. Medium hall dress circle  
4. Grand hall dress circle  
5. Grand hall stage  
6. Grand hall



1



2

- 1. Natural light passes through the glass façade into the interior
- 2. Internal pathways
- 3. Wall structure of the theatre



3





1



3



2

- 1. Grand hall auditorium
- 2. View of the grand hall from the balcony
- 3. Medium hall auditorium
- 4. Rehearsal hall
- 5. Front hall to rehearsal



4



5



**Location:** Dallas, USA **Designer:** Foster + Partners **Completion date:** 2009 **Photos©:** Iwan Baan, Tim Hursley

# The Margot and Bill Winspear Opera House

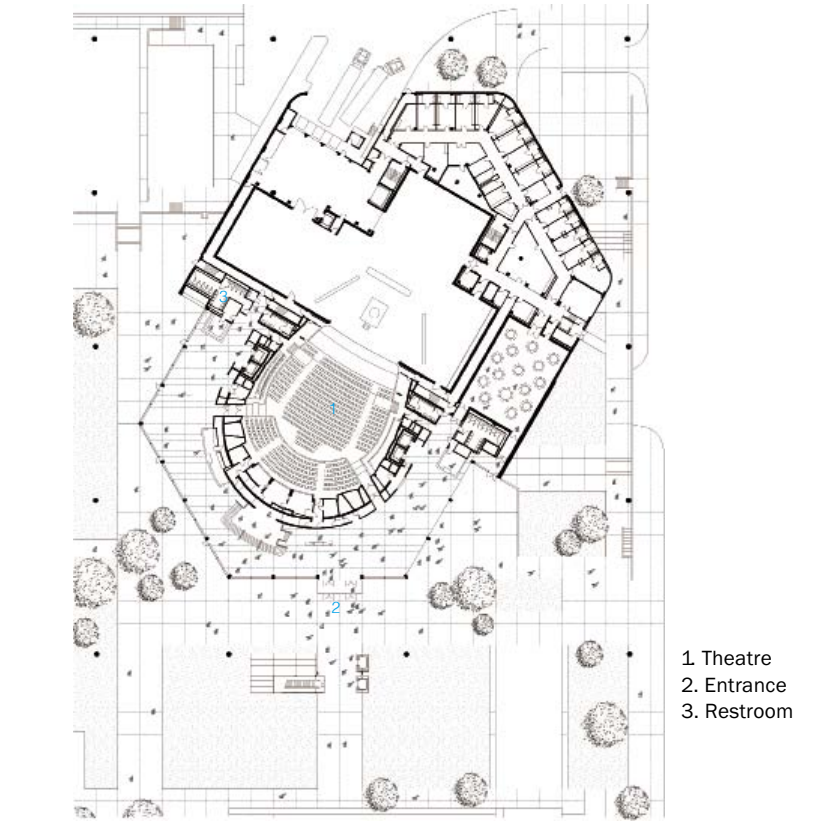
The Margot and Bill Winspear Opera House is engineered specifically for performances of opera and musical theatre with its stages equipped for performances of ballet and other forms of dance.

A 21<sup>st</sup> century reinterpretation of the traditional “horseshoe” opera house, the Winspear Opera House’s principal performance space, the Margaret McDermott Performance Hall, will seat 2,200 (with capacity up to 2,300) and will feature retractable screens, a spacious fly-tower and variable acoustics. The Winspear Opera House will also include the Nancy Hamon Education and Recital Hall, a space that can be used for smaller performances seating audiences up to 200, as well as classes, rehearsals, meetings and events.

The opera house’s principal entrance features the 60-foot Annette and Harold Simmons Signature Glass Façade that wraps three-quarters of the way around the building, creating a transparency between the opera house and the surrounding Performance Park. The transparent façade provides dramatic views of the Margaret McDermott Performance Hall, which will be clad in vibrant red glass panels. From within the Winspear Opera House, the Simmons Glass Façade provides a sweeping view of the skyscrapers of downtown Dallas that line the northern edge of the Performance Park.

To enhance the connection with the Park, an 84-foot wide section of the glass façade will be retractable to a height of 23 feet, literally opening up the Grand Lobby, Cafe and Box Circle-level restaurant to Sammons Park.

Radiating from the Winspear Opera House on all sides, the sky canopy will provide shade over three acres of the Sammons Park, creating new outdoor spaces for visitors to gather and relax. The glass solar canopy’s louvers will be arranged at fixed angles following the path of the sun, calculated to provide optimal shade for the outdoor spaces throughout the day, as well as preventing direct sunlight from hitting the Simmons Glass Façade during the warmest months of summer.



- 1. Exterior night view
- 2. Exterior, the red architecture in water mirror
- 3. View showing the Margot and Bill Winspear Opera House
- 4. Front entrance of the opera house, photo©Iwan Baan







1. The sky canopy overhead extends off of the Opera House  
2. Stair and lobby

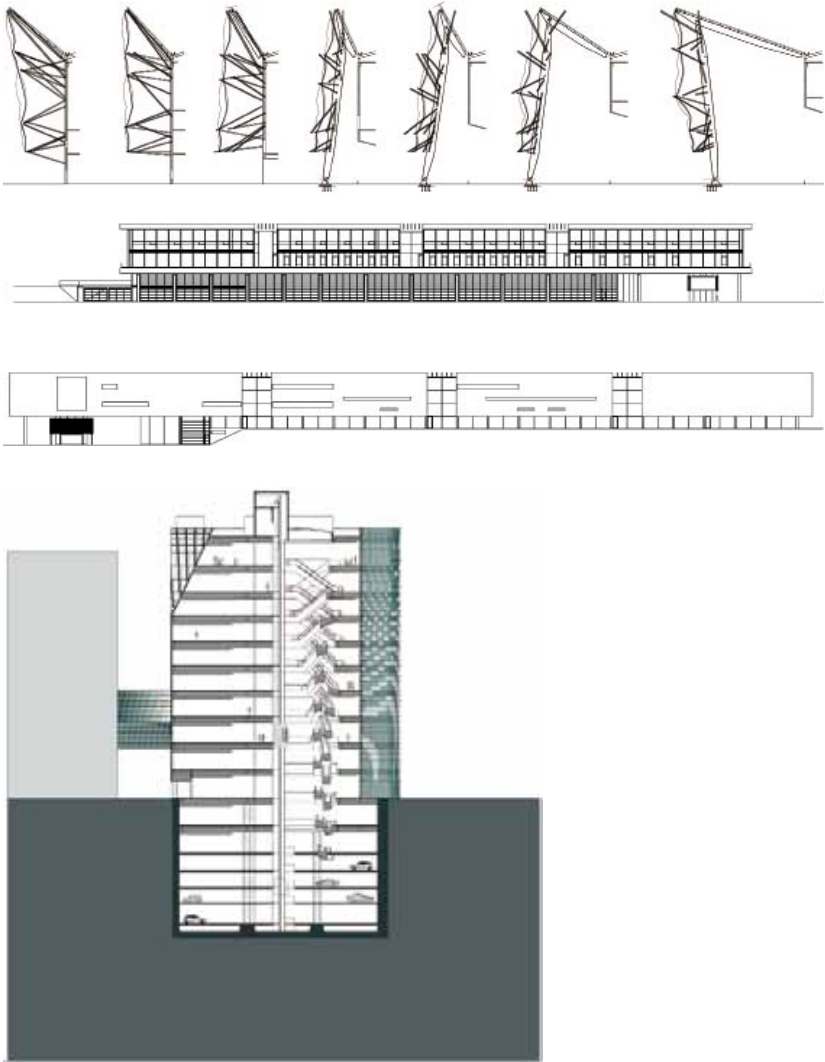




1. Chandelier of the performance hall
2. Stage curtain
3. View showing the audience seats from the stage



**Location:** Leicester City, United Kingdom **Designer:** Rafael Viñoly Architects **Completion date:** 2008  
**Photos©:** Rafael Viñoly Architects **Area:** 12,900 square metres **Award:** Winner of 2009 RIBA Award



- 1. The theatre is surrounded by trees and buildings
- 2. At night, red light comes through the windows
- 3. The façade of the theatre



## Curve

As an anchor for redevelopment of the St. George's Conservation Area in downtown Leicester, the city's new theatre, named Curve, seeks to engage community life. To fulfill this mission, Rafael Viñoly Architects turned the typical theatre configuration "inside out," exposing the production, construction, craft, and technical components of the building to the public, and integrated the performance into the life of the city itself.

The design accomplishes this goal of public engagement via a four-storey glazed curtain wall that reveals two main performance venues, a 750-seat main theatre and a 350-seat black box theatre, situated on opposite sides of the main stage and surrounded by the public ground-floor lobby. The stage, lobby, and sidewalk are all at the same level, with ample visual connections among them, thus making the theatrical performance an extension of activity on the street. Metal shutters open the stage to one theatre, to both theatres at once, or to the lobby, which allows for a wide variety of performance configurations to meet the community's diverse cultural needs.

No distinction is made between front-and back-of-house, because the stage itself can be made part of the lobby and circulation. Situated at ground level across the main lobby from the stage, double-height workshops and production spaces feature glass walls that expose production activities and make them a visible part of the performance.

Rectangular building volumes along the north and west elevations contain administrative offices, production facilities, dressing rooms, rehearsal spaces, the box office, a recording studio, a kitchen, and other support functions. Circulation balconies at upper levels overlook the foyer and allow for physical and visual connections among staff, performers, and the audience to activate a dramatic, engaging public space.

"Curve is an extraordinary contribution to the regeneration of Leicester," says Rafael Viñoly. "This project could not have been if it weren't for the vision of the people involved. They were interested in this notion of a theatre being an inside-out experience, something in which the production has as much value as the performance itself."



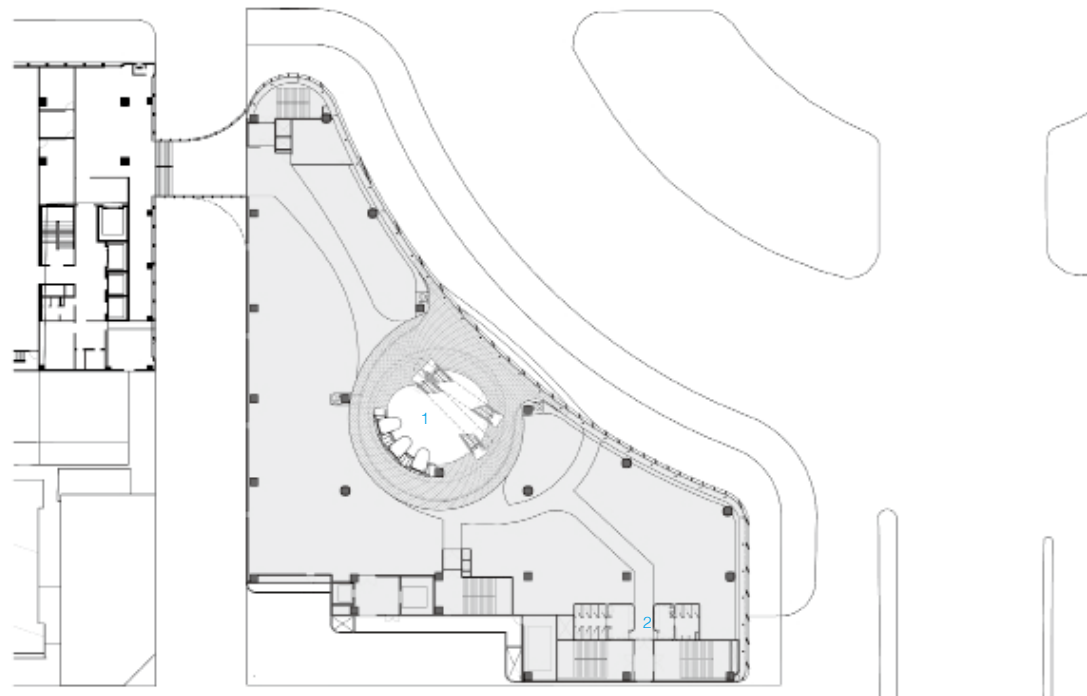


1



2

1, 2. The theatre's façade looks like a metal shutter



1. Black box theatre  
2. Toilets





1



2



3

1. Interior red walls of the theatre
2. Sunlight passes through the glass wall into the interior red walls
3. Ticket office on the ground floor
4. Views showing the outside street through the window of the ground floor



4



1



2

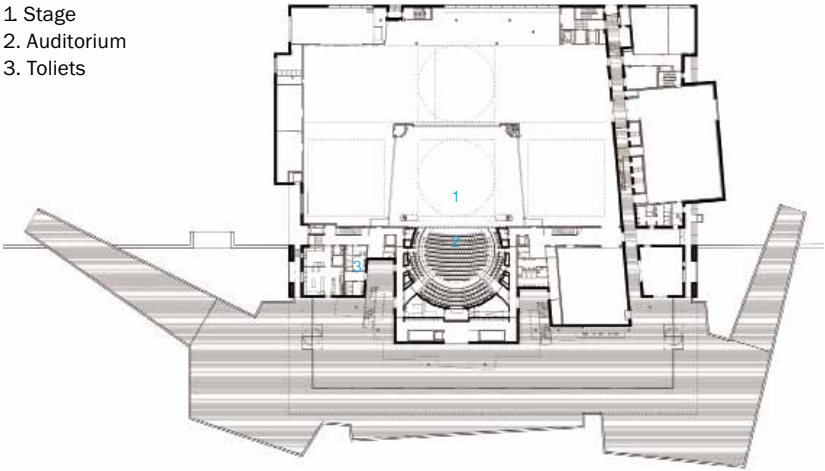
- 1. Stage
- 2. Auditorium



# The New Royal Playhouse

**Location:** Copenhagen, Danmark **Designer:** Lundgaard & Tranberg Arkitekter **Completion date:** 2007  
**Photos©:** Jens Lindhe **Awards:** The Association For Preserving The Beauty Of The Capital City, Diploma 2007/The Danish Lighting Award 2008/RIBA European Award 2008/The Nordic Lighting Award 2008/Copenhagen Municipality 2008/Sustainable Concrete Prize 2009

- 1. Stage
- 2. Auditorium
- 3. Toliets



The Royal Playhouse is located at south of where Sankt Annæ Plads, one of Copenhagen's finest urban spaces, and meets the harbour. Here the elegant, elongated urban room meets the waterfront, giving way to views that follow the harbour north to the distant sound. The playhouse acts as an anchor for this meeting of city and sea, revealing and reinforcing the existing urban spatial qualities.

The primary theatre spaces are housed in the massive masonry scene building, which echoes the surrounding historic harbour warehouses. The dark brick of the exterior is drawn deep into the interior, creating a grotto-like universe of textures and dramatic lighting. The magic of the theatre awakens upon encountering the raw masonry walls, which enclose the various scenes and provide the backdrop for the foyer. Here there is no open transparency, here the eye meets niches, balconies, and stairs – and only seldom, isolated views reveal the secrets of the quiet, powerful, masonry form. A combination of strafing and muted artificial light reveals the distinctive and cragged character of the individual bricks – the fountainhead of the theatre's intense, raw energy. The expansive, projecting upper level, containing artists functions, workspaces, and administration, is borne by full-storey steel trusses and is sheathed in varying hues of green glass. Daylight and views of the harbour flood in during the day, and at twilight a transformation occurs – the upper level pulses with colour and light, presenting a nightly show on the urban stage, signalling life and creative activity.

The primary organisational concept of the playhouse imparts compactness and minimises the spread of the building, thereby reducing the distances between the many functions and providing an easily understood spatial layout. The complex interrelation of spaces and uses was generative in the development of the buildings concept and disposition. The design of the playhouse and way it functions are inseparable.

At the heart of the playhouse is a circular, grotto-like auditorium, seemingly carved out of the masonry mass of the scene building. The main stage is constructed of striking, staggered masonry walls, providing the necessary acoustic environment with a reverberation time of one second. The specially designed red velour chairs follow the room's concentric geometry, creating an intimate relationship between actors and spectators, where every sight, sound, and breath is shared.



- 1. Situated on the seaside, the playhouse acts as an anchor for this meeting of city and sea
- 2. Long and elegant exterior of the playhouse
- 3. A night view of the playhouse





1



2



3



4

1. People could take a rest and have a view of the sea in front of the playhouse
2. Sea terrace connecting the playhouse and the city
3. Sea terrace outside the playhouse
4. Stairs connecting each levels





1



2

1. Through the windows of the restaurant, you will have a panoramic view of the city at night
2. The sculpture in the corridor is quite artistic
3. Different levels have different views



3



1



2

- 1. Seascape studio
- 2. A-shaped internal structural support
- 3. Seats in the performance hall



3



# Taastrup Theatre

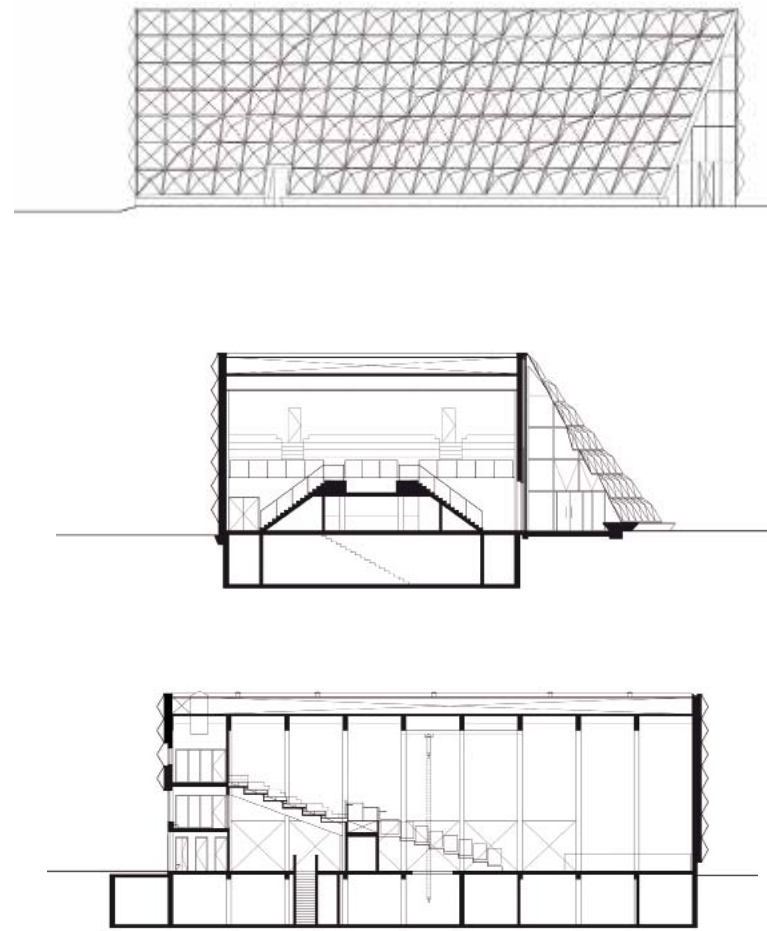
**Location:** Taastrup, Denmark **Designer:** COBE **Completion date:** 2009 **Photos©:** Stammers Kontor **Area:** 1,150 square metres of renovation, 200 square metres of new building **Award:** Shortlisted for WAF 2010 in the Category New and Old.

The project for the extension and renovation of Taastrup Theatre seeks to improve the communication of the building with its environment – a social housing neighbourhood. Formally COBE was commissioned to improve the energy consumption of the 1970s' local community theatre in the Copenhagen neighbourhood of Taastrup. Yet, the design team used this opportunity to improve the general appeal and functionality of the building by introducing a second (isolating) theatre curtain around the rough concrete structure. By adding this new layer in front of the existing rough concrete structure, the building was extended and opened as wide as possible towards Kjeld Abels Plads north.

The new translucent façade subtly reminds the designers of a theatre curtain about to open when the play starts. In fact, when the tickets are outsold or the show is on, red lights underneath the façade broadcast the special atmosphere of this magic moment towards the square. This new composition underlines the unity of the old building and its extension as one piece of architecture.

The façade is conceived as a translucent curtain of acrylic prisms elegantly embracing the existing building, and creating a new open foyer, arrival area, and café. A whole new spatial dimension is added to the building newly connecting the formerly enclosed interior with the outside. Now the theatre visually and spatially connects to both Kjeld Abels Plads north and the protected green courtyard south of the theatre. With this overall concept, the theatre now has the possibility to involve the surroundings by exposing its activities. The façade is assembled from acrylic prisms. The material is very robust and because of its shape it has an exciting effect at day and night time, when the light from inside will glow out to the surroundings. The prisms vary from totally clear and transparent over translucent to opaque. Because of many elements of irregular shapes and the variance in translucency, the façade is a beautiful play of shadows and reflections.

The façade of the theatre includes a number of gates creating connection and access between the foyer and the theatre space. These gates can be opened or closed depending on the arrangement. So the theatre has the possibility to work as one coherent floating space, or separately as a theatre space and a foyer.



- 1. Night view
- 2. Dusk view





1



2

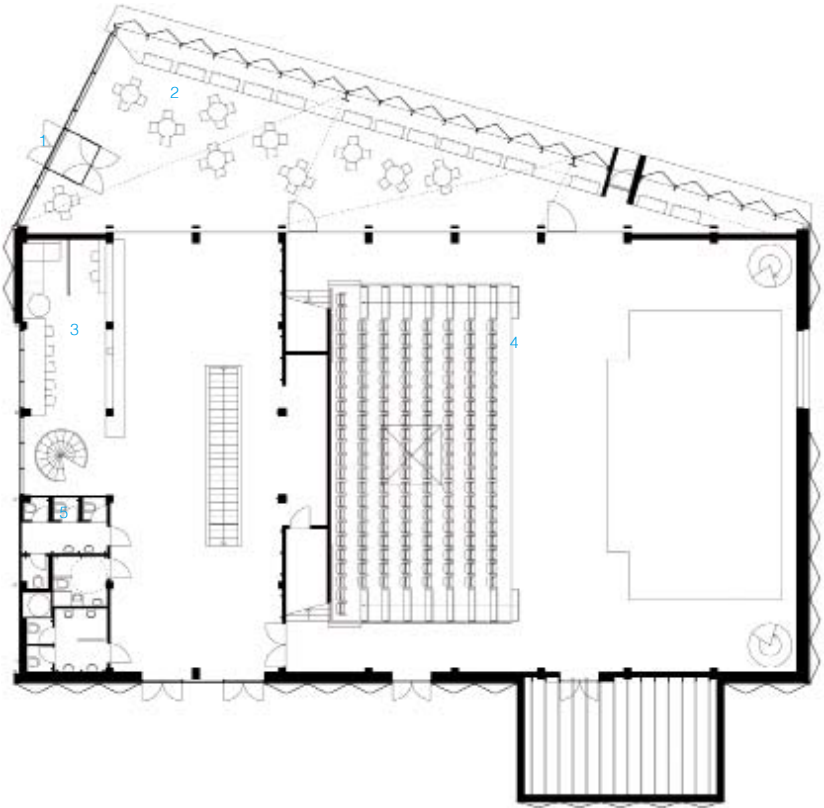


3



4

- 1. Entrance
- 2. Resting
- 3. Reception
- 4. Auditorium
- 5. Bathroom



1. General view  
2. Façade  
3, 4. Facade detail





1



2

1, 2. Lounge and café



1

1. Lounge and café  
2. Reception

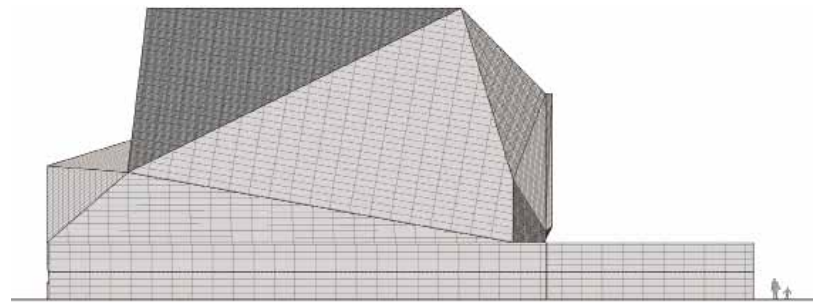
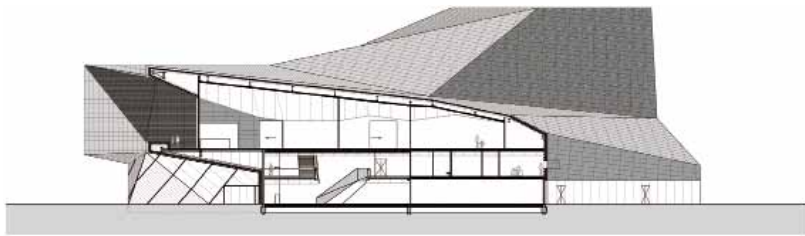


2



# Agora Theatre

**Location:** Lelystad, the Netherlands **Designer:** UN Studio and Van Berkel & Bos Architectuurbureau  
**Completion date:** 2007 **Photos©:** Courtesy of UN Studio **Building area:** 2,925 square metres



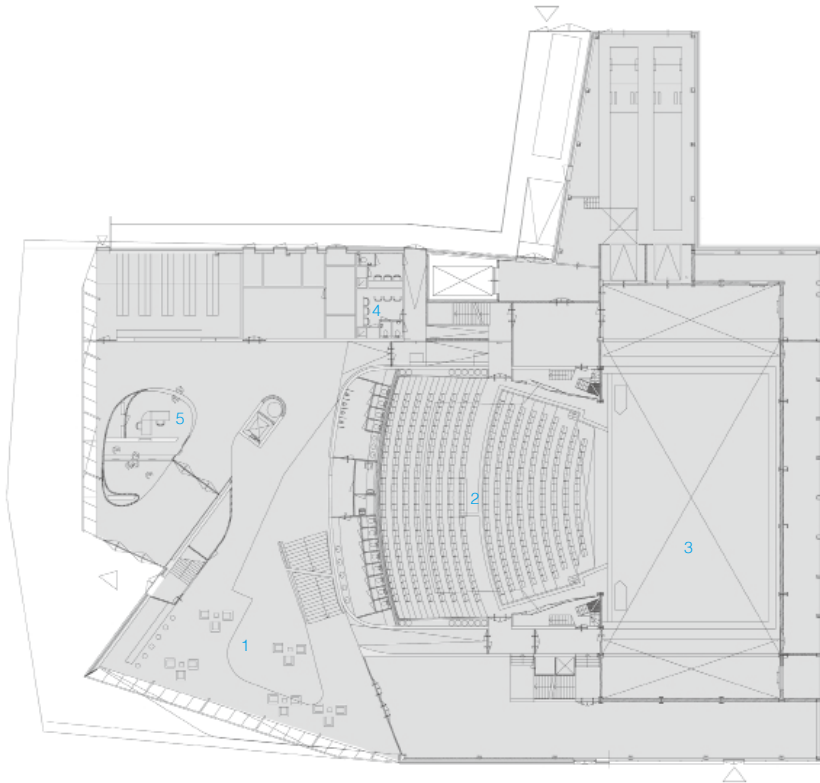
The Agora Theatre is an extremely colourful, determinedly upbeat place. The building is a part of the master plan for Lelystad by Adriaan Geuze, which aims to revitalise the pragmatic, sober town centre. The theatre responds to the ongoing mission of reviving and recovering the post-war Dutch new towns by focusing on the archetypal function of a theatre: that of creating a world of artifice and enchantment. Both inside and outside walls are faceted to reconstruct the kaleidoscopic experience of the world of the stage, where you can never be sure of what is real and what is not. In the Agora theatre drama and performance are not restricted to the stage and to the evening, but are extended to the urban experience and to daytime.

The typology of the theatre is fascinating in itself, but the architect, Ben van Berkel, who has a special interest in how buildings communicate with people, aims to exploit the performance element of the theatre and of architecture in general far beyond its conventional functioning. As he recently stated: “the product of architecture can at least partly be understood as an endless live performance. As the architectural project transforms, becomes abstracted, concentrated and expanded, becomes diverse and evermore scaleless, all of this happens in interaction with a massive, live audience.”

The faceted outlines of the theatre have a long history in the work of UN Studio and Van Berkel & Bos Architectuurbureau before that. In this case, the envelope is generated in part by the necessity to place the two auditoriums as far apart from each other as possible for acoustic reasons. Thus, a larger and a smaller theatrical space, a stage tower, several interlinked and separate foyers, numerous dressing rooms, multifunctional rooms, a café and a restaurant are all brought together within one volume that protrudes dramatically in various directions. This faceted envelope also results in a more even silhouette; the raised technical block containing the stage machinery, which could otherwise have been a visual obstacle in the town, is now smoothly incorporated. All of the façades have sharp angles and jutting planes, which are covered by steel plates and glass, often layered, in shades of yellow and orange. These protrusions afford places where the spectacle of display is continued off-stage and the roles of performers and viewers may be reversed. The artists’s foyer, for instance, is above the entrance, enabling the artists to watch the audience approaching the theatre from a large, inclined window.

1. A general view of the theatre
2. The façade is yellow and orange





- 1. Resting area
- 2. Seating
- 3. Stage
- 4. Dressing room
- 5. Reception of the ground floor



- 1. Resting area
- 2. Staircase
- 3. Ceiling
- 4. Pathway







1

1. The faceted outlines of the theatre echo with the façade
2. Details of the ceiling



2



1



2

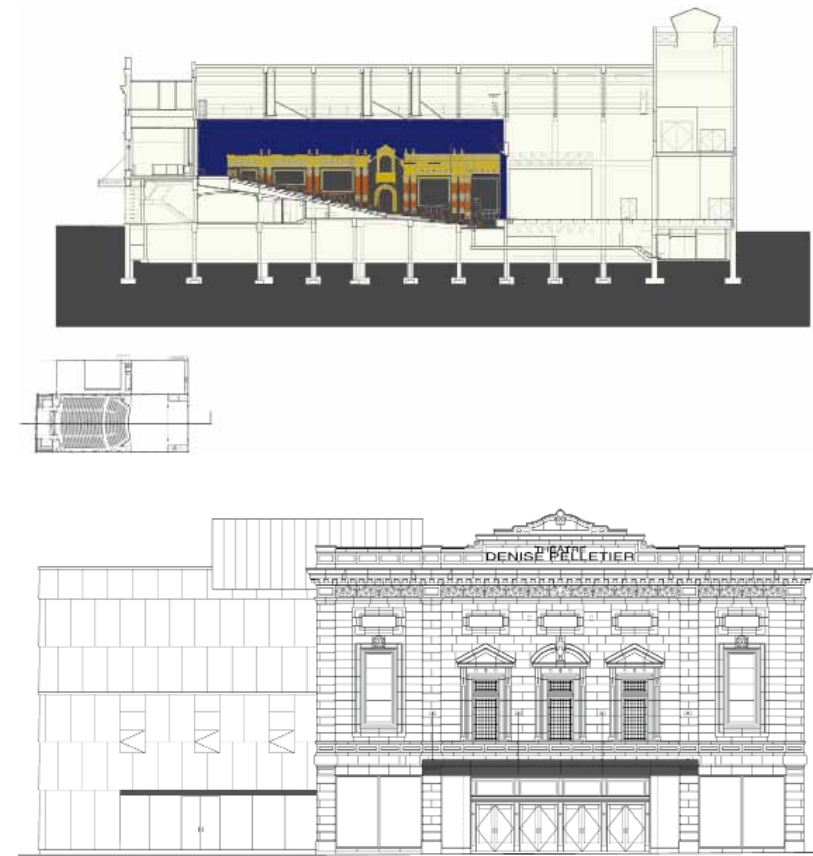
- 1. Auditorium
- 2. Auditorium side view
- 3. Upper level audience sets (VIP seats)



3



**Location:** Quebec, Canada **Designer:** Saia Barbarese Topouzanov Architectes **Completion date:** 2009  
**Photos©:** Frederic Saia, Vladimir Topouzanov, Michel Dubreuil **Construction area:** 4,560 square metres **Award:** Awards of Excellence in Architecture, Ordre des Architectes du Québec, 2011



1. View of the entrance
2. Side view
3. Main facade view
4. View of the entrance



## Theatre Denise Pelletier

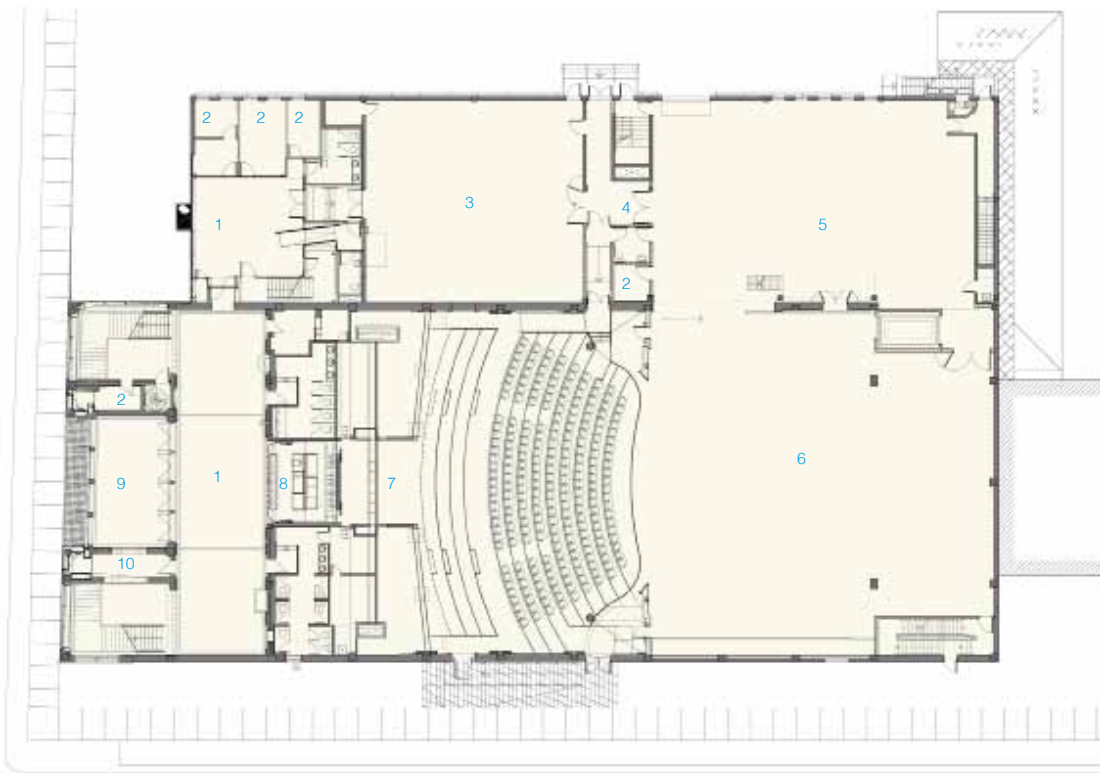
The Granada Theatre, built in 1930, is situated in the former municipality of Maisonneuve, at the northwest corner of Boulevard Morgan and Rue Sainte-Catherine. Over time, the Granada changed vocation and name. The Nouvelle compagnie théâtrale acquired the building and the adjacent lot in 1976. The wear on the Granada and Théâtre Denise Pelletier caused by the passage of time from 1930 to the modifications of 1976, and from then to 2008, was obvious. Certain operational deficiencies – viewing angles and acoustics, lack of accommodation of new scenographic standards and techniques – required renovation and restoration. The mandate given to the architectural firm Saia Barbarese Topouzanov thus had two parts: first, preserve the building's patrimonial and symbolic heritage; second, refurbish the facilities, whose rundown state had become evident especially in the previous decade. To begin with, a careful patrimonial study brought to light and prioritised elements worthy of interest, their conditions, and what needed to be done to restore them to their previous glory. The plan adopted highlighted the old features and paired them with interventions that were modern and played a role in maintaining the site's vitality. On the exterior, the artificial stone masonry of the main façade was cleaned and restored, while fibre-cement mega-siding now covers the frontage of the 1976 expansion. The original panes from the windows on the upper floor were entrusted to a master glazier; the oak entrance doors, to a master cabinetmaker. A lighted marquee returned to the dimensions and lightness of the original, but did not copy its decoration. Where the blank west wall had awaited a new structure, a full-height window matched the old window opening on Morgan Boulevard. Its heavy oblique window head evoked the sloping floor that once, following the plans of architect Doucet, ended against the front façade. This window, bordering the west staircase, gives onto the parvis of Salle Fred Barry, on which are inscribed the black-and-white words of the installation by artist R. M. E. Goulet. Inside, the two new angled staircases, with landings and perpendicular flights, have generous dimensions. They lead audiences from the ground floor to the upper floor, from the house to the new lobby. They also bridge a gap of some eighty years, from a lower hall to an upper one, from an elaborate decor to one that plays on simple forms and colours. The common point of them is the rectangular plan and the dominant sienna colour tones.







1. 2. Entrance plaza  
3. Entrance plaza detail  
4. Entrance lobby & ticketing



1. Foyer  
2. Bureau  
3. Fred Barry Hall  
4. Corridor  
5. Release of scene  
6. Scene  
7. Denise Pelletier Hall  
8. Bar  
9. Vestibule  
10. Ticketing





1. Foyer/resting  
2. View show entrance plaza from foyer  
3. Foyer and window-view







1



3



2

1. Overview of Denise Pelletier Hall
2. Seating of Denise Pelletier Hall
3. Wall detail of Denise Pelletier Hall
4. Pass-way of Denise Pelletier Hall

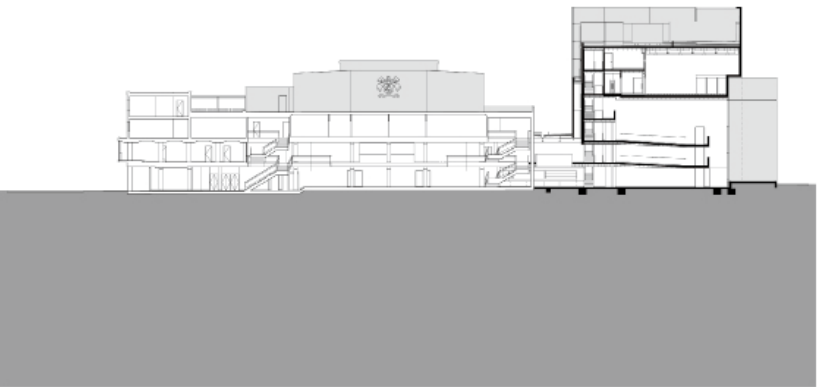


4



# Belgrade Theatre

**Location:** Coventry, United Kingdom **Designer:** Stanton Williams **Completion date:** 2007 **Photos©:** Morley von Sternberg, Stanton Williams **Site area:** 2,192 square metres (new built) **Awards:** Nominated for the 2010 Federal Republic of Germany Award/RIBA National Award, 2008/RIBA West Midlands Award, 2008/D&AD Award, 2008/Finalist for the Civic Trust Award, 2008



When it opened in 1958, Coventry’s Belgrade Theatre was the first all-new professional theatre to be built in Britain for twenty years, and the country’s first purpose-built civic theatre. Both the building and the artistic programme represented a new age. By the turn of the twenty-first century, however, the theatre’s facilities were proving inadequate. The designers were commissioned in 2002 to provide the Belgrade Theatre with a second auditorium, expanded foyers, and improved backstage facilities.

The form of the new building responds to the jumps in scale that exist in the surrounding urban fabric, and also anticipates and takes on the future high-density development that will form its new setting. It is thus both bold and dynamic. Architecturally, the spaces that it embraces, and that it implies around itself, are as important as the form itself. The building pushes upwards to establish vertical space and to assert the theatre in the anticipated new context. In a series of stepped moves, it locks back into the existing building. The cubic forms orchestrate the context and then fold in to the interior volumes. Light, movement and energy slide inside and outside between the volumes.

The final form of the building was developed through a sculptural process. In essence it is derived from a main cube (accommodating the B2 studio theatre) and a sub-cube (accommodating the rehearsal room). These are dislocated from each other to create circulation spaces and a terrace. This form is then developed in the most direct way possible – with simple (and economical) materials and colour that articulates the pieces. The B2 studio theatre is housed within a concrete cube. The unusually high volume gives proportions that “draw the walls in” to increase the sense of intimacy within the space. In a way the designers have created a “found space” and this then allows a wide range of theatrical propositions and dramatic configurations to inhabit the space now and into the future.

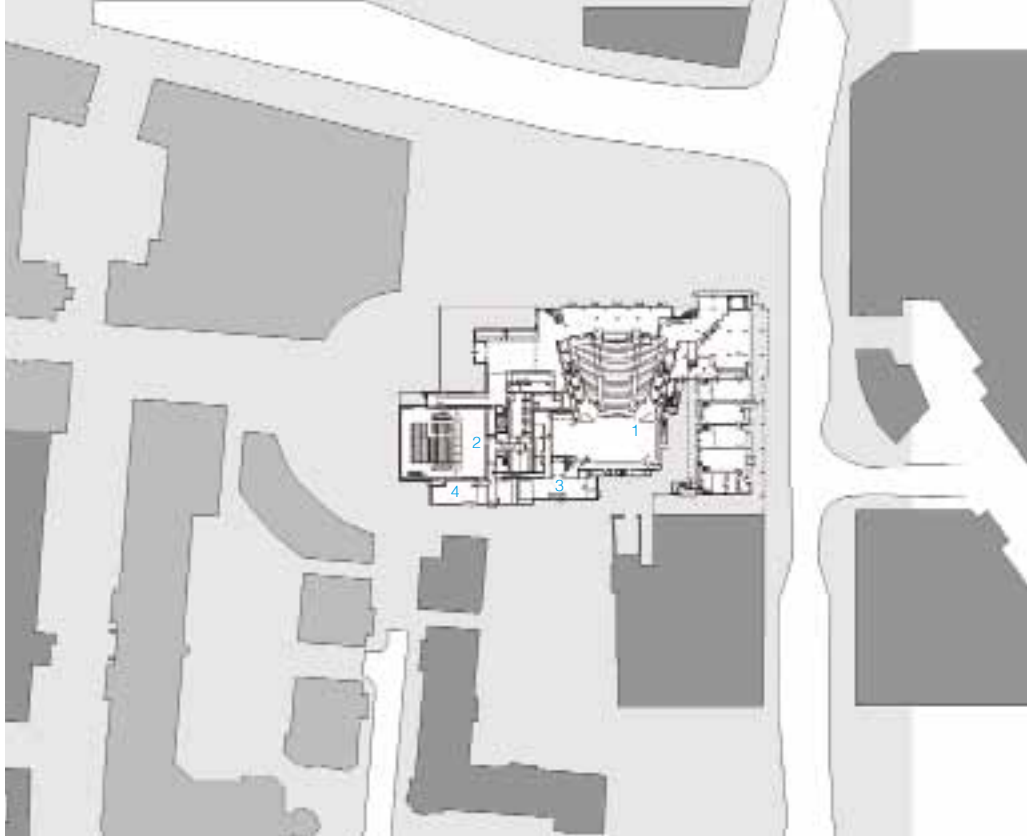
The original design was developed as a timber horseshoe-shaped courtyard theatre (the Shakespearean “wooden O”). This design was eventually abandoned in favour of a non-specific orthogonal form that would give a greater degree of performance flexibility. The final design is thus a series of suspended steel gantries with three balcony levels one of which is a technical gallery.

1.2. Facade detail  
3. View into new foyer at night





1. New entrance and facade view  
2. Foyer corridor to new auditorium



1. Existing auditorium  
2. New auditorium  
3. Foyer in front of existing auditorium  
4. Foyer in front of new auditorium





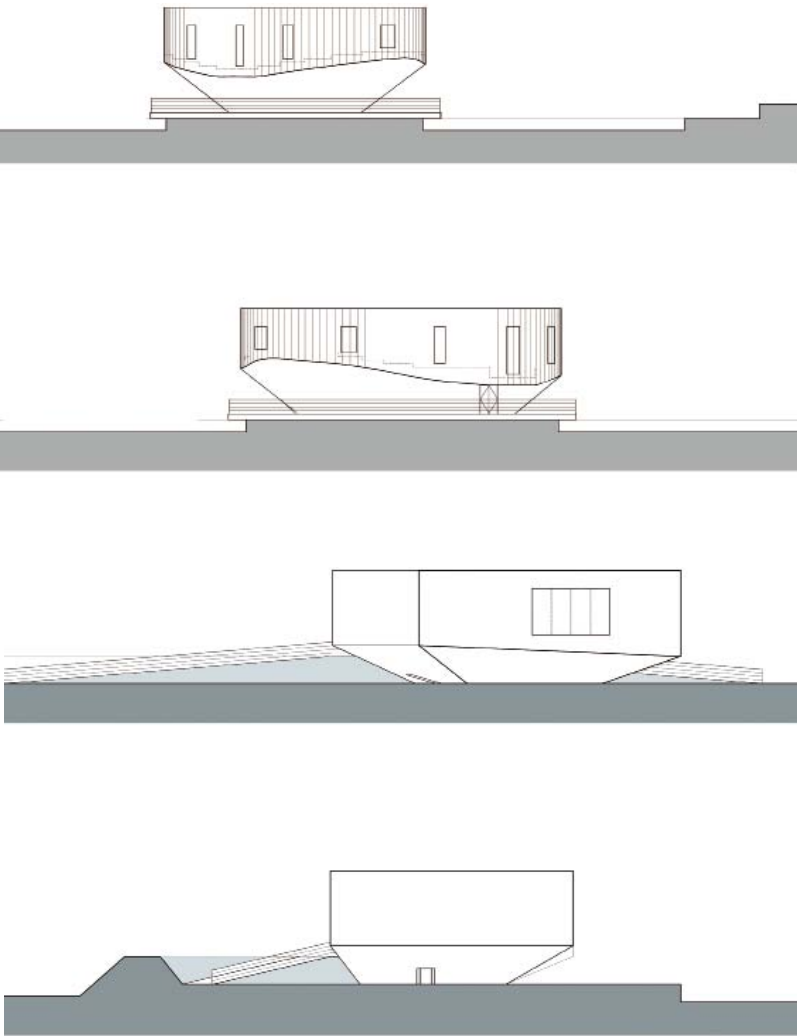


1. New foyer and drink bar  
2. New auditorium



# Zoo Zoo

**Location:** Gyeonggi-do, South Korea **Designer:** Hyunjoon Yoo Architects **Completion date:** 2010  
**Photos©:** Seunghoon Yum **Area:** Lion Theatre: 379.78 square metres, Crocodile Theatre: 417.17 square metres



1. General view  
2. Crocodile Theatre



“Zoo Zoo” is filled with too much content of reptiles’ exhibition hall, crocodile theatre, lion theatre, sea lion theatre, etc. within a relatively small size site. It might be required four times of current size to accommodate all kinds of programmes on the zoo. In spite of this limited condition, this zoo is always crowded with elementary students in Seoul and Geonggi-do area visit this zoo to have an experience of touching animals. The site is located near by the river and the site has a very high chance of flood during the raining season due to the low site level. The client wanted to have lot of eve space for the visitors to avoid shower and direct sunlight for lunch time. The best solution for three conditions: maximizing the use of small site, avoiding flood and avoiding rainfall was simple. The answer was “piloti”. However piloti can cause too high building blocking the beautiful sky and scenery. So the designers had to design low height building with piloti space by utilising underneath of sloped seats of theatre. There are two buildings. One is a “lion theatre” and the other is a "crocodile theatre." While keeping the design concept of utilising underneath of the seats, the building shape is defined by the shape of the site. The lion theatre mass is molded by the parallelogram shape site and 20 degree seats slope of the client’s request. The Crocodile Theatre mass is molded by the distorted round shape island site and 37 degree slope seats. This condition produced three dimensional curve line edges at the elevation. This arbitrary looks alike mass are actually cast logically by the requested seat slope and site shape. Current Zoo Zoo architectural environment is chaotic because of complex programme, too many stone sculptures of the client’s collection and many kinds of trees. Therefore newly constructed building has to be simple to give a visual rest, and to work as a landmark giving visitors sense of relative location within the zoo. As a solution for these needs, architects designed the building minimal white mass of asymmetry shape.







1



2

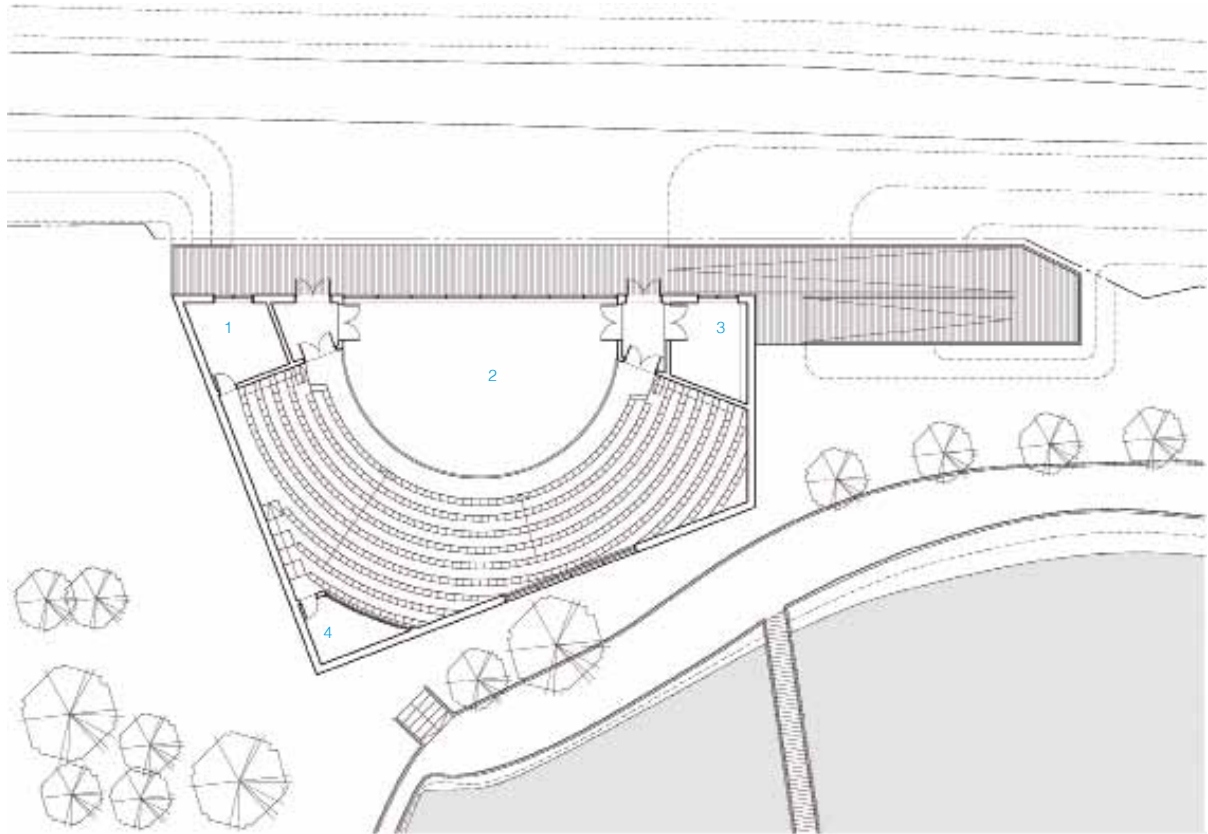


3



4

- 1. Lion Theatre
- 2. Façade detail of Lion Theatre
- 3. Distant view of Lion Theatre
- 4. Interior of Crocodile Theatre

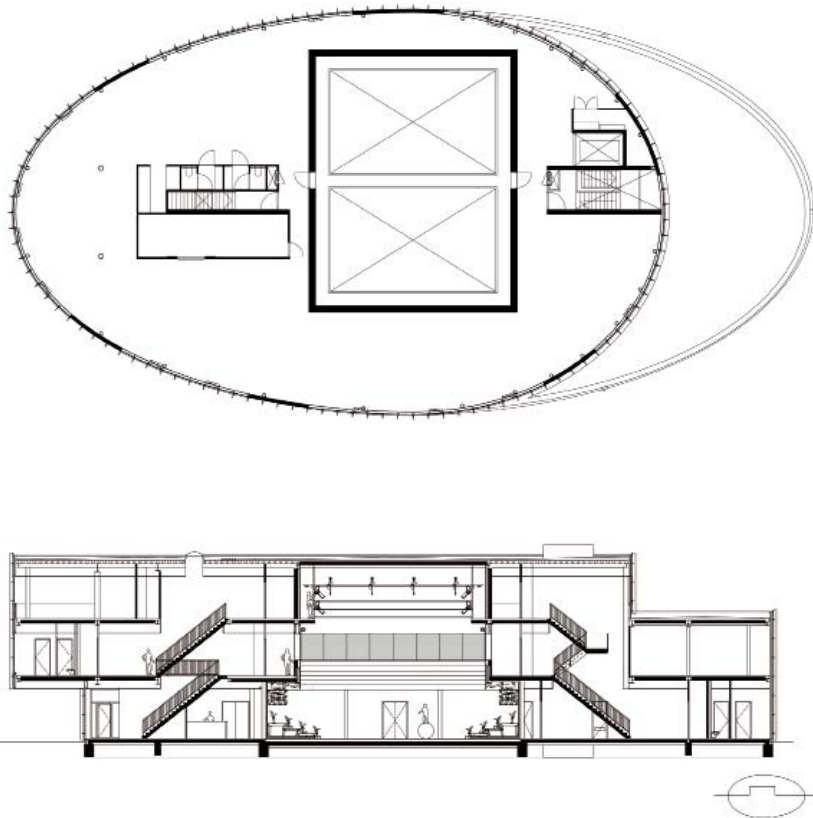


- 1. Sub room
- 2. Learning room
- 3. Gallery
- 4. Studio



# Bijlmer Park Theatre

**Location:** Amsterdam, the Netherlands **Designer:** Paul de Ruiter **Completion date:** 2009 **Photos©:** Pieter Kers **Gross floor area:** 2,010 square metres



The site of the cultural building is specified in the urban development plan. The building is located in the heart of the Bijlmer neighbourhood at the edge of the Bijlmer Park, beside the lake. It is public and accessible, and its position beside the water gives extra dynamism to this image due to the reflections in the water.

The cultural building consists of an ellipse shape, with the upper two floors slightly displaced in relation to the ground floor. This provides a covered entrance area located in a logical position in the urban development plan's routing. The elliptical shape of the building did mean that it was necessary to search for a financially viable way of reproducing this rounded shape in the partially glass façade. The solution was found in a combination of wooden slats and vertical aluminium strips placed against the steel and glass sections of the façade. This means that the intersection points of the segmented façade are not visible and the building has a rounded, dynamic and somewhat abstract appearance that changes continually as you walk around it.

During the day, the striking shape of the cultural building makes it clearly recognisable, while it is conspicuous in the evening because of its colour, which can be altered to fit the occasion. This is made possible by the use of LED lighting. A line of light is fitted behind the steel façade, shining downwards. Because this light shines against the steel façade and the wooden slats, the building acquires an appearance of transparency, as if the light is coming from inside the building. The illumination of the building increases the level of safety and makes the cultural building clearly visible from the urban surroundings.

One requirement that was specifically identified during the workshops was the need for daylight in the main auditorium. Lessons and rehearsals would take place here during the day, and a good level of daylight access is very important for the atmosphere and sense of orientation. For this reason, a glass surround was created on the ground floor all around the main auditorium. This solution not only allows a maximum capture of light, it also makes it possible for parents and others who may be interested to watch lessons and rehearsals unobtrusively. These windows can be darkened to keep out the light when performances are held.

In addition to the main auditorium, the cultural building has a spacious foyer, rehearsal rooms, three studios, storage rooms, dressing rooms, a sewing room, meeting facilities and offices. The building accommodates the four user groups for dance class of the Amsterdam School of Arts. For all these users the three storeys are arranged. The main auditorium extends to the height of all three storeys and one of the studios is two storeys high. On the top storey, the bridges for the operation of lighting and set management are integrated into the concrete floor. This is a practical and inexpensive solution that makes the bridges safe and easily accessible.

1, 2. Main facade  
3. Segmented facade







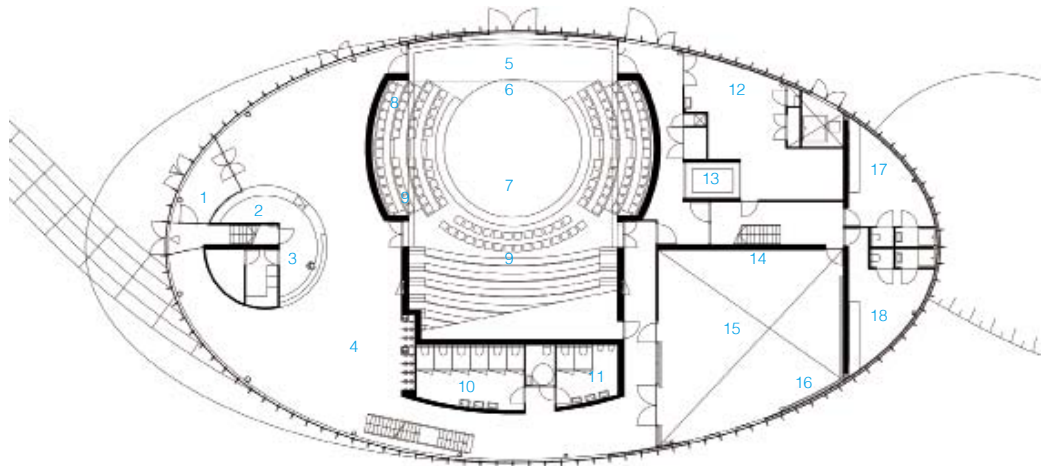
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2

1. Exterior night view  
2. Entrance night view

- |                   |                        |
|-------------------|------------------------|
| 1. Entrance       | 10. Powder room(women) |
| 2. Reception      | 11. Toilet room(men)   |
| 3. Bar            | 12. Bicycle            |
| 4. Foyer          | 13. Lift               |
| 5. Back stage     | 14. Wall mirror        |
| 6. Circus arena   | 15. Studio             |
| 7. Great hall     | 16. Ballet-bars        |
| 8. Lifting track  | 17. Girls' locker room |
| 9. Seats at banks | 18. Boys' locker room  |





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- 1. Spacious hall & concrete floor
- 2. Hallway
- 3. Foyer
- 4. Stairway



4





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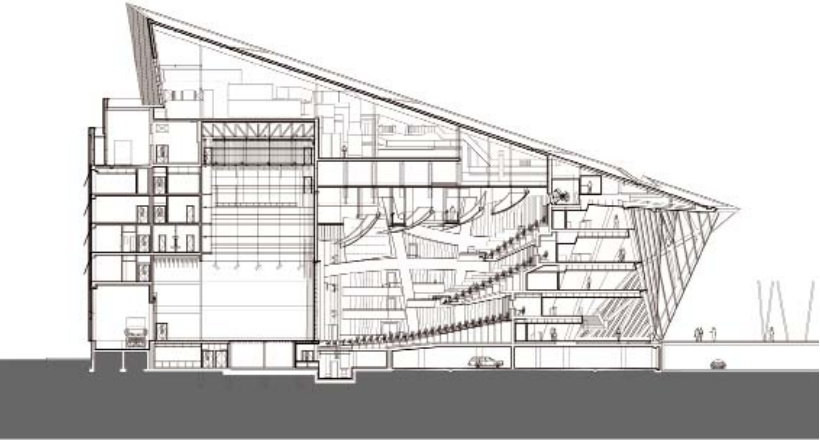
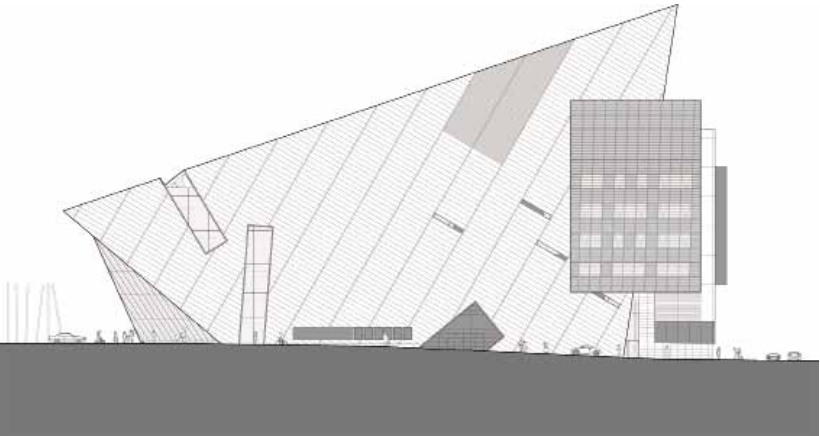
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- 1. Rehearsal room
- 2. Main auditorium
- 3. View show auditorium through glass window



3

**Location:** Dublin, Ireland **Designer:** Stefan Blach/Studio Daniel Libeskind **Completion:** 2010 **Photos©:** Studio Daniel Libeskind/Ros Kavanagh/Jarek Matla Photography **Building area:** 68,180 square metres



- 1. General view
- 2. Office building façade



# Grand Canal Square Theatre and Commercial Development

The concept of the Grand Canal Square Theatre and Commercial Development is to build a powerful cultural presence expressed in dynamic volumes sculpted to project a fluid and transparent public dialogue with the cultural, commercial and residential surroundings whilst communicating the various inner forces intrinsic to the Theatre and office buildings. This composition creates a dynamic urban gathering place and icon mirroring the joy and drama emblematic of Dublin itself.

The 2,000-seat Grand Canal Theatre is a landmark that creates a focus for its urban context, specifically Grand Canal Square, the new urban piazza at the waterfront of Grand Canal Harbour. The architectural concept of the Theatre is based on stages: the stage of the Theatre itself, the stage of the piazza, and the stage of the multiple level Theatre lobby above the piazza. The Theatre becomes the main façade of a large public piazza that has a five-star hotel and residences on one side and an office building on the other. The piazza acts as a grand outdoor lobby for the Theatre, itself becoming a stage for civic gathering with the dramatic Theatre elevation as a backdrop offering platforms for viewing. From its rooftop terrace, the Theatre offers spectacular views out over the Dublin Harbour.

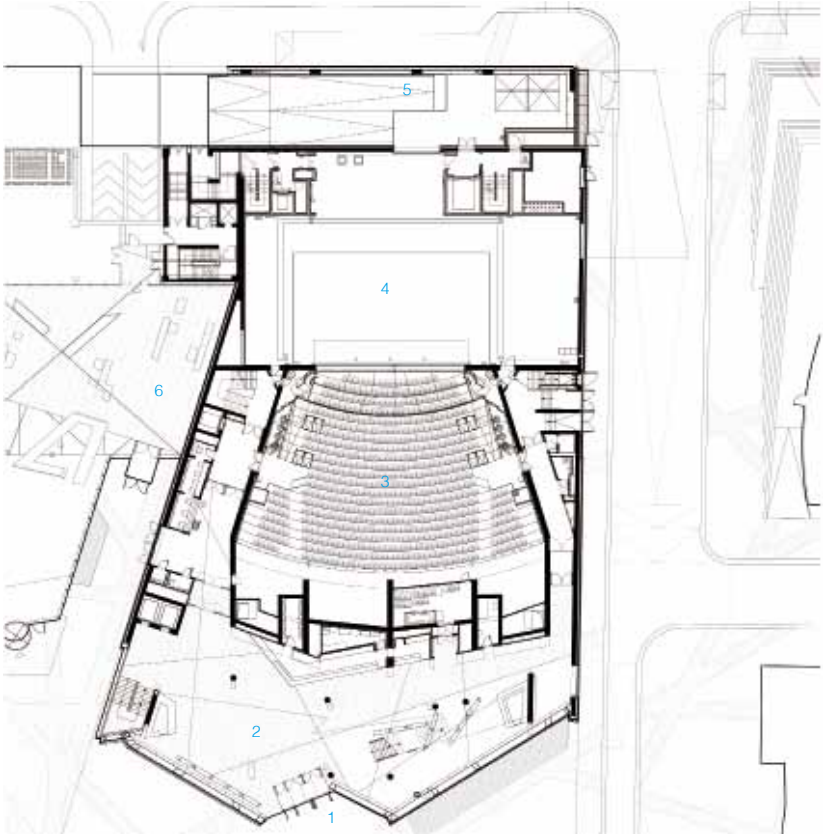
The Theatre is integrated into the Commercial Development by office buildings that include 45,500 square metres of leasable office and retail space. With their twin façades, glazed atriums and landscaped roofs, the two office blocks offer sustainable state of the art work environments. By designing multi-storey glazed atriums, the commercial buildings integrate with the adjacent retail, residential, cultural and public space components. Three prominent entrances make the buildings accessible from Grand Canal Square, Misery Hill and from Cardiff Lane. Although both offices are designed in the same architectural language, each responds to its site uniquely. Two Grand Canal Square (south block), which is adjacent to the new 2,000-seat theatre, opens up towards the Square, while Four & Five Grand Canal Square (north block), in conjunction with the Theatre, form a dramatic gateway to Dublin Harbour.







- 1. Plaza
- 2. Façade
- 3. View from the street
- 4. Office building façade



- 1. Theatre entrance
- 2. Main foyer
- 3. Stalls
- 4. Stage
- 5. Loading bay
- 6. South block commercial building





1



2

- 1. Office building plaza
- 2. Entrance lobby
- 3. Theatre hall, photo© Ros Kavanagh



3



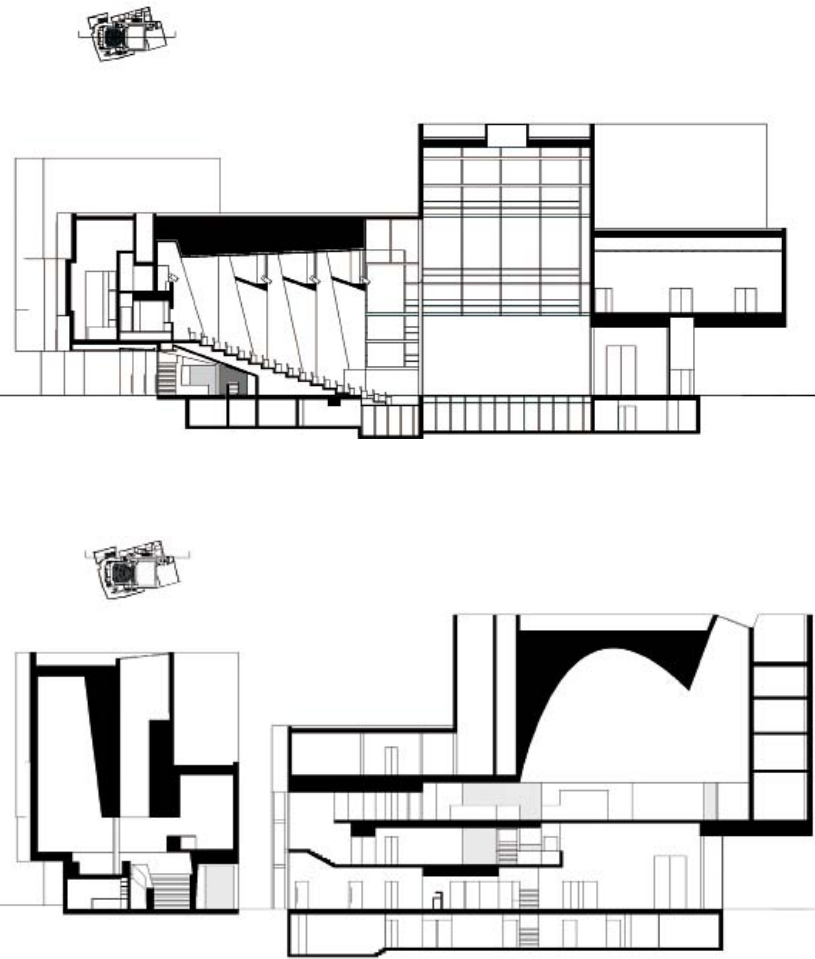


1. Opening night interior  
2, 3. Auditorium



# CDN Montreuil

**Location:** Paris, France **Designer:** Dominique Coulon, Steve Letho Duclos, Sarah Brebbia, Arnaud Eloudyi, Olivier Nicollas **Completion date:** 2008 **Photos©:** Jean Marie MONTHIERS **Surface area:** 2,600 square metres



In Montreuil, located northeast of the urban centre of Paris, a master plan in recent years has been realised for the regeneration of the urban centre by Alvaro Siza. The project, with the theatre at its heart, shows the hill of the site: the buildings like the fingers of a hand reveal the slope and increase the perspectives. The theatre has no front or back. In response to the two diagonal areas adjoining the building, the auditorium pivots by 15 degrees, rises up and opens simultaneously onto the two public areas without installing a hierarchy. This rotation also resolves the problem of the town hall, the façade of which is not exactly in line with the plot – a lateral projection out of the main volume makes up for the difference, firmly positioned opposite the entrance to the monumental 1935 building.

When you walk around, the building is mysterious because of its scales variations: sometimes intimate, sometimes monumental. It looks like a sculpture. The façades are made with white concrete, made on the construction site. This white cement contains photocatalytic particles that allow it to oxidise the organic and inorganic air pollutants in the presence of air and light. This photocatalytic action gives to the construction a perpetual esthetic and more luminous surfaces.

Inside, the space is compressed but elusive. It seems to be generous because of the views. The volumes of the staircase, the entrance hall and the rehearsal area, which wrap around the auditorium, are oversized so that they are not crushed by the mass of the stage and backstage area. The result is, on the outside, an ensemble with perfect proportions and, on the inside, staggering empty spaces that can be freely restructured or even sculpted. In response to the fist-shaped mass that asserts its rule over the shapes present on the site, there is, as soon as the threshold has been crossed, a chain of sequences declining the figures of tightening and stretching. This complexity is emphasised by colour, by its presence that becomes mass, or by contrast from its absence that becomes light. The colour of the path that leads to the auditorium goes from red to black with all the nuances possible including stairways and corridor. The colours of the wood floor (padouk and wenge) change too when the visitor approaches the auditorium. The continuing movement sequences bring the spectator to other space. Slowly, it makes people ready to enter, make silence and see the show.

- 1. Façade detail
- 2. Interior structure
- 3. Building and trees
- 4. Main facade view





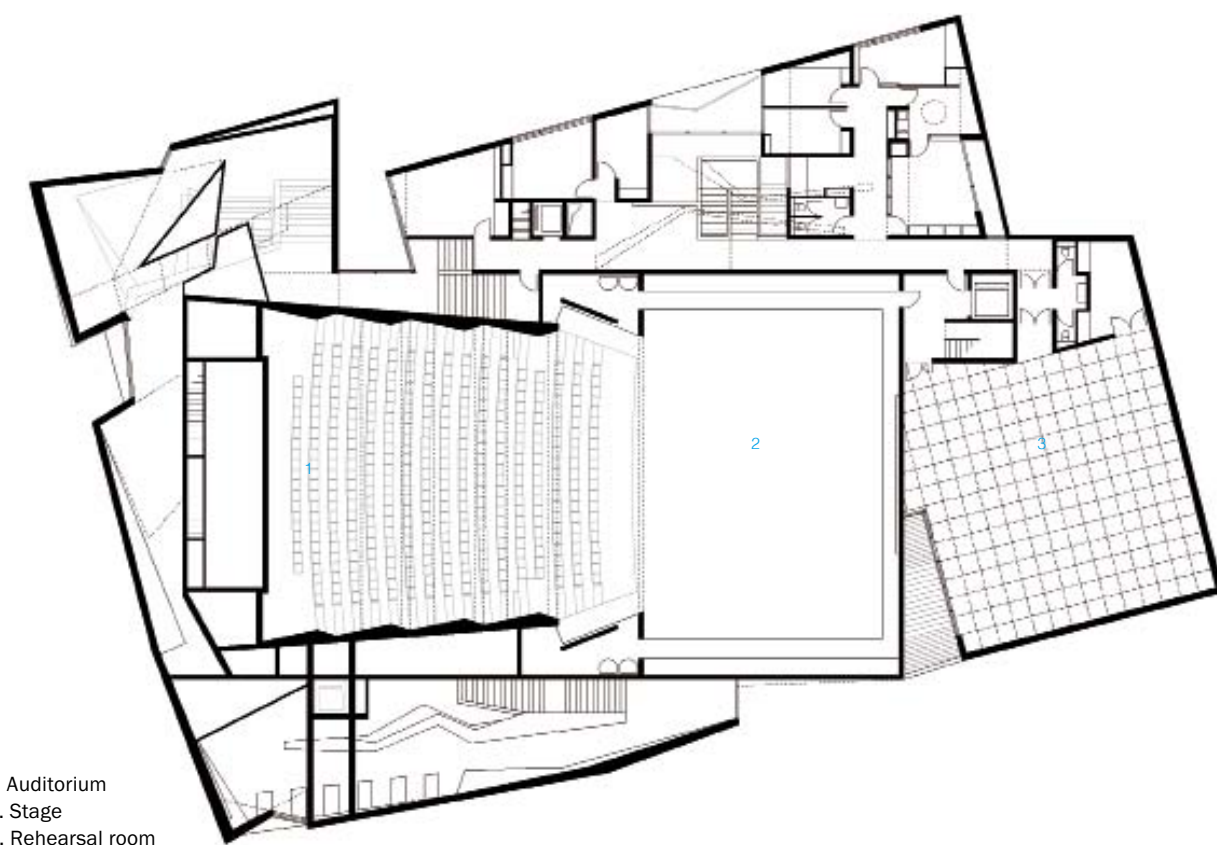


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1. Interior hallway  
2. View from upper foyer



1. Auditorium  
2. Stage  
3. Rehearsal room



1. View from upper foyer  
2. Interior hallway  
3. Bar/resting area





1. Auditorium  
2. Rehearsal room  
3. View trees from the toilet

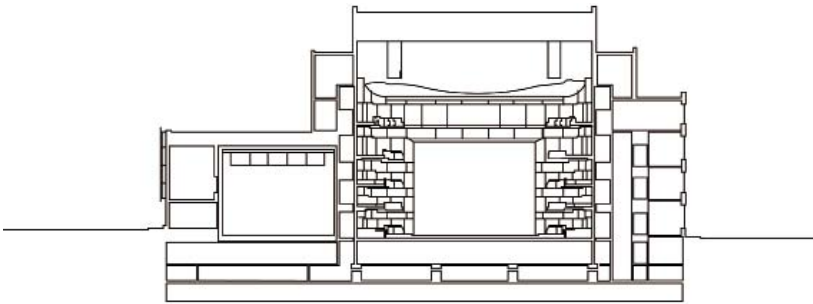


2



3

**Location:** Toronto, Canada **Designer:** Diamond and Schmitt Architects **Completion date:** 2006  
**Photos©:** Tom Arban, Steven Evans **Awards:** 2009 Royal Architectural Institute of Canada (RAIC) Awards of Excellence - Innovation in Architecture, Honorable Mention; 2008 International Architecture Awards, The Chicago Athenaeum: Museum of Architecture and Design; 2007 Toronto Urban Design Awards - Public Buildings in Context, Award of Excellence  
2007 BusinessWeek/Architectural Record Awards - Citation for Excellence; 2007 Ontario Association of Architects - Award of Excellence



Cross-section through auditorium 礼堂剖面图

## Four Seasons Centre for the Performing Arts

The award-winning Four Seasons Centre for the Performing Arts is a building in harmony with its context, designed to embrace and engage the city around it. An understated composition of rectangular shapes, the opera house's exterior is reflective of the orthogonal nature of the city's street grid contrasting with the curvilinear form of the auditorium within. Entry into the Four Seasons Centre is from a plaza at the north-west corner of the site, allowing the bulk of the building to define the street edge rather than be set back.

Conceived as a lantern in the cityscape, the City Room encloses what can be seen as an extension of the sidewalk and public realm providing passersby glimpses of an animated interior. By revealing the activity associated with attending a performance, a new audience is cultivated and a new relationship formed between the patron and the city.

An amphitheatre within the City Room offers spectacular views of the city and is programmed with over 100 free lunchtime and early evening performances that play to over 20,000 people annually. This multi-purpose space allows the opera company to fulfill its mandate to create an inviting opera house that has animation and engagement with the city outside of the regular evening and weekend performance times. The sight of audiences two storeys up enjoying a wide spectrum of performed art, in contrast to the bustle on University Avenue, is now a part of the rhythm of the city.

The transparency of the public spaces is in dramatic contrast to the enclosing envelope of the auditorium, where the external world is excluded in favour of a focus on the performance within. The design of R. Fraser Elliot Hall, the five-tiered, 2,000 seat, European horseshoe-shaped auditorium at the heart of the opera house, was driven by three factors: acoustics, intimacy, and elegance. In opera, clarity of text and natural vocal tone are important, but so are warmth and resonance of the orchestral sound. To achieve the best acoustic results all audible background noise needed to be eliminated – a significant challenge as the site is adjacent to busy subway and streetcar lines. Consequently, the auditorium, stages, and rehearsal hall are designed to be an entirely separate and isolated structure within the building. Encased in a double layer of concrete and resting on nearly 500 high performance rubber pads, this chamber is built to the extremely demanding N-1 acoustic criteria and is the first structurally isolated performance facility in Canada.

1. Queen Street façade
2. Night view of the University Avenue façade
3. South-west façade detail

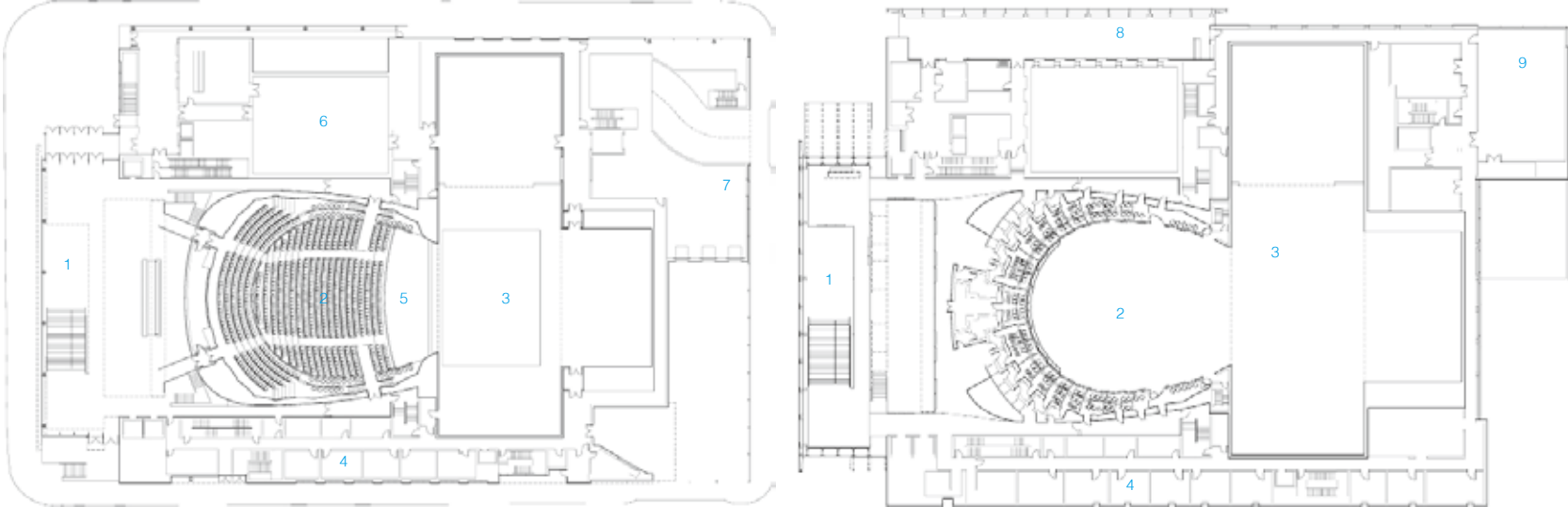




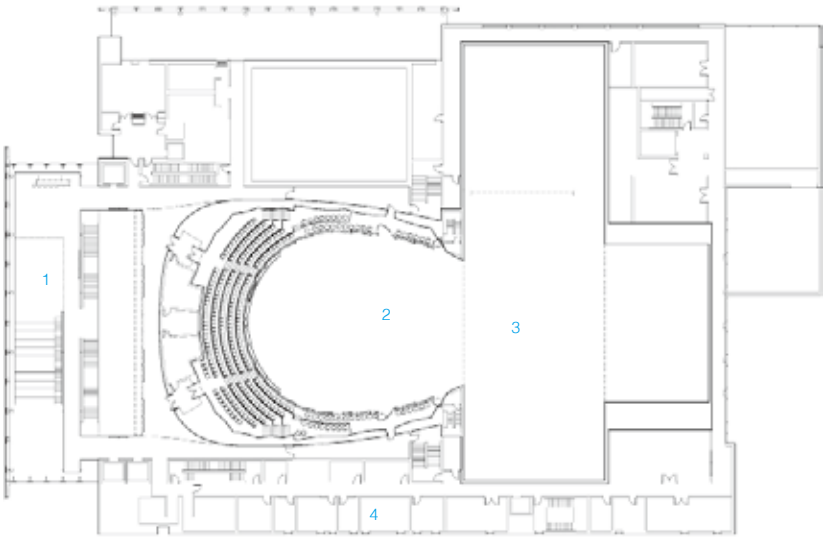


1. View from University Avenue median  
2. Façade detail - a play of staircases in the City Room

Below left: Orchestra (ground level)  
Below right: Grand Ring (second level)



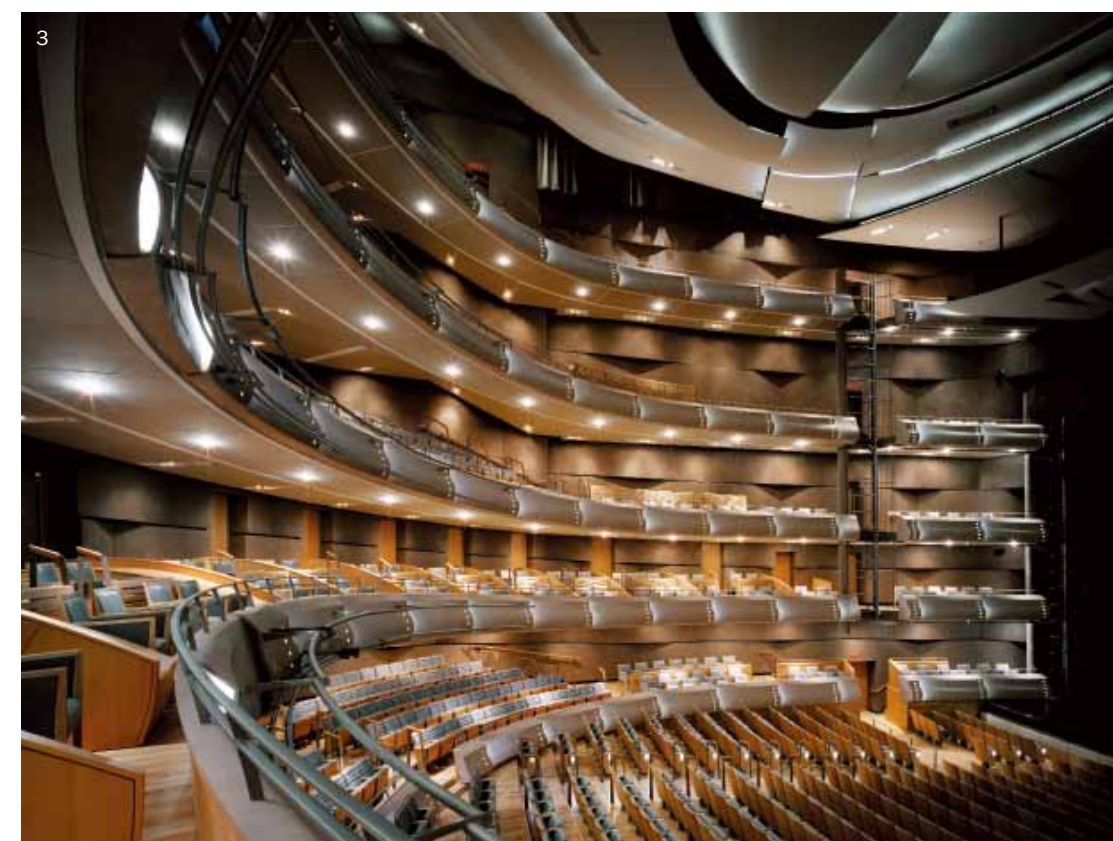
Below: Third Ring (third level)



- 1. City Room
- 2. Auditorium
- 3. Stage/fly tower
- 4. Dressing room
- 5. Orchestra pit
- 6. Rehearsal room
- 7. Loading dock
- 8. Jackman lounge
- 9. Dance studio



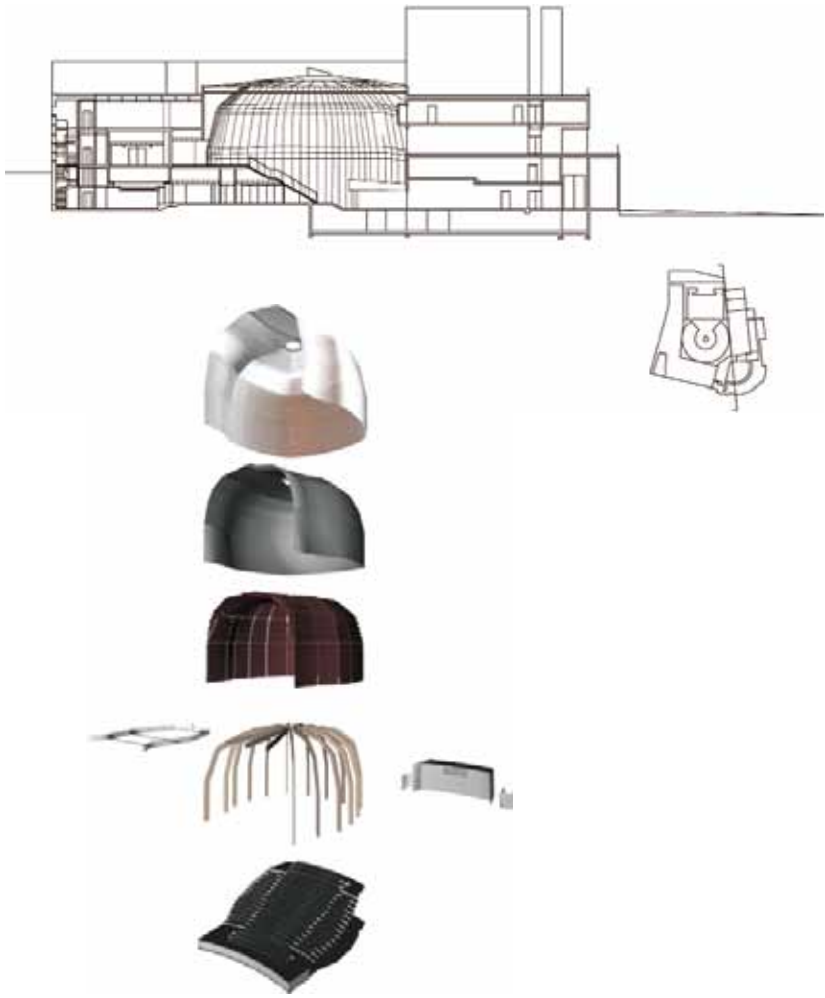
1. Overview of the City Room
2. The glass stair with a horizontal run of almost 27 metres and a rise of 8.8 metres represents a significant development in structural glass design.
3. R. Fraser Elliot Hall





# Theatre and Conservatory of Music

**Location:** Châtenay-Malabry, France **Designer:** Agence Nicolas Michelin & Associés (ANMA)  
**Completion date:** 2008 **Photos©:** Stéphane Chalmeau **Area:** 8,077 square metres



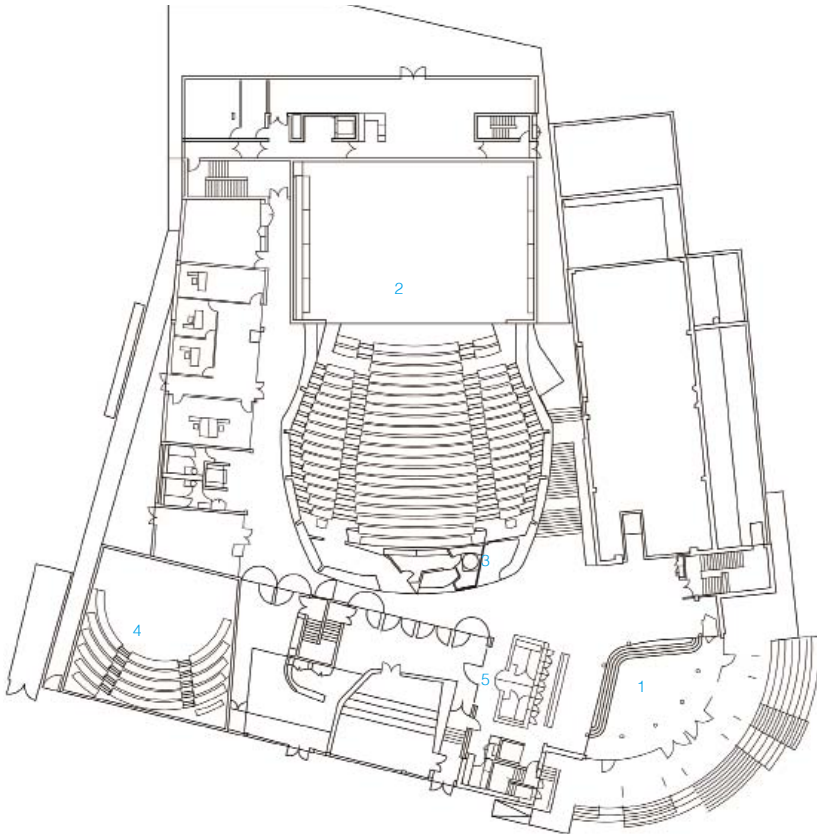
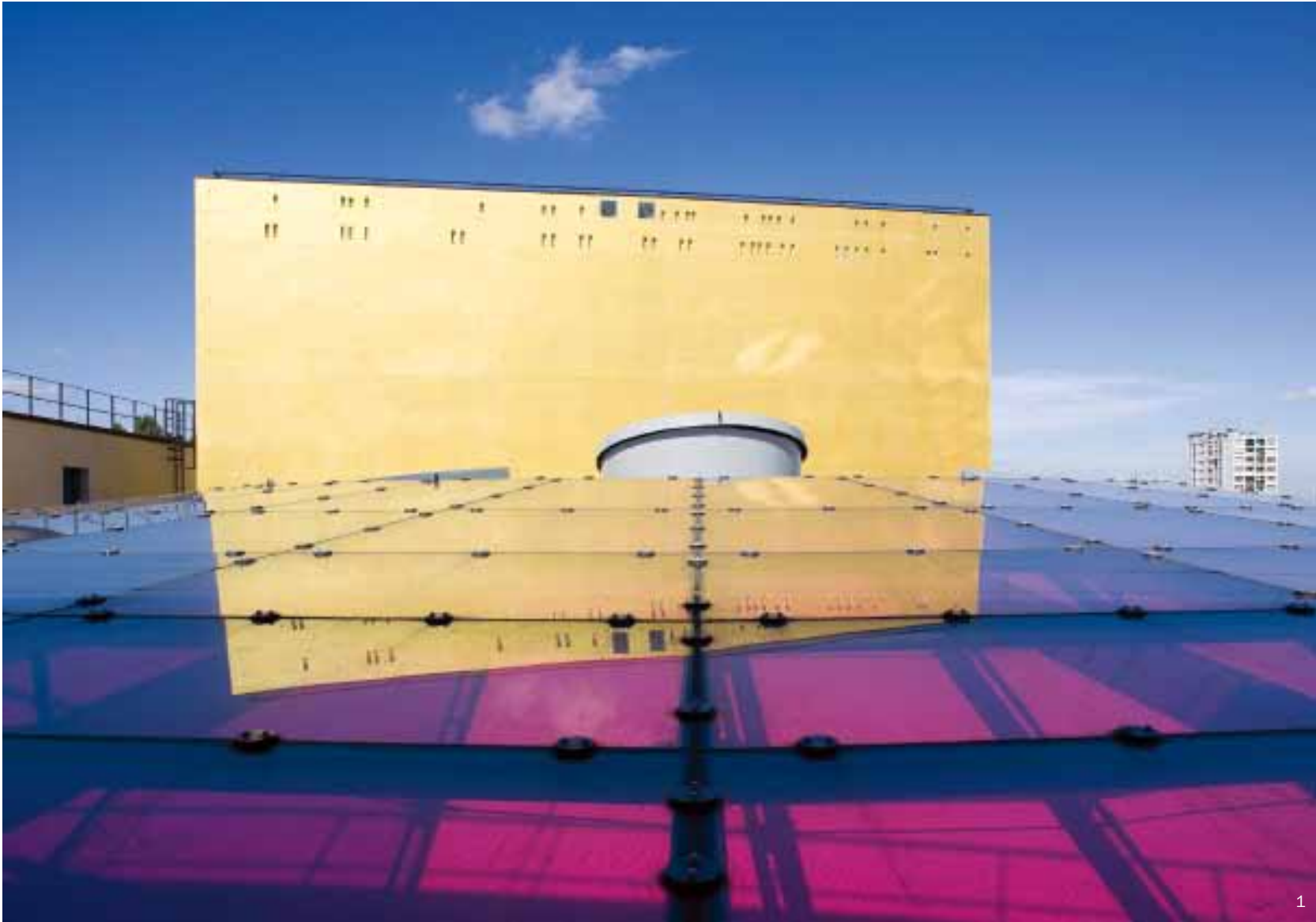
The programme of this cultural complex groups together three distinct entities: the theatre, the music and dance conservatory, and the music café. The project is developed around a centred plan to create a unitary building that communicates with the existing architecture – the old wing of the incineration plant that has been preserved to house the foyer. This composition expresses the diversity of the cultural complex’s activities while also marking its unity. The theatre stands at the heart of a complex formed by the former factory and the new “cascading” volumes around it that house the theatre lobbies, the conservatory rooms and the contemporary music rooms. The circulations are linked by an indoor street with a coloured glass roof that runs between the auditorium and the buildings of each entity. The theatre seats a maximum of 550 people and forms a landmark for users of the cultural complex. Its walls are clad in wood panels that integrate the acoustic treatment. The technical areas – for storing scenery and equipment are located around the stage house, with a direct link to the delivery bay. The rehearsal room is set behind the stage house, with the catering area and dressing rooms above it. The conservatory and its auditorium are housed in the extension wing, which closes off the courtyard. The façades are treated with a coloured plaster that echoes the neighbouring Butte Rouge garden city. The golden volume of the stage house indicates the stage equipment. Outside, the different levels are unified by use of the same material, thus creating a special perspective in the linear development of the new urban boulevard.



- 1. Existing building façade
- 2. Main façade
- 3. Entrance
- 4. Exterior general view



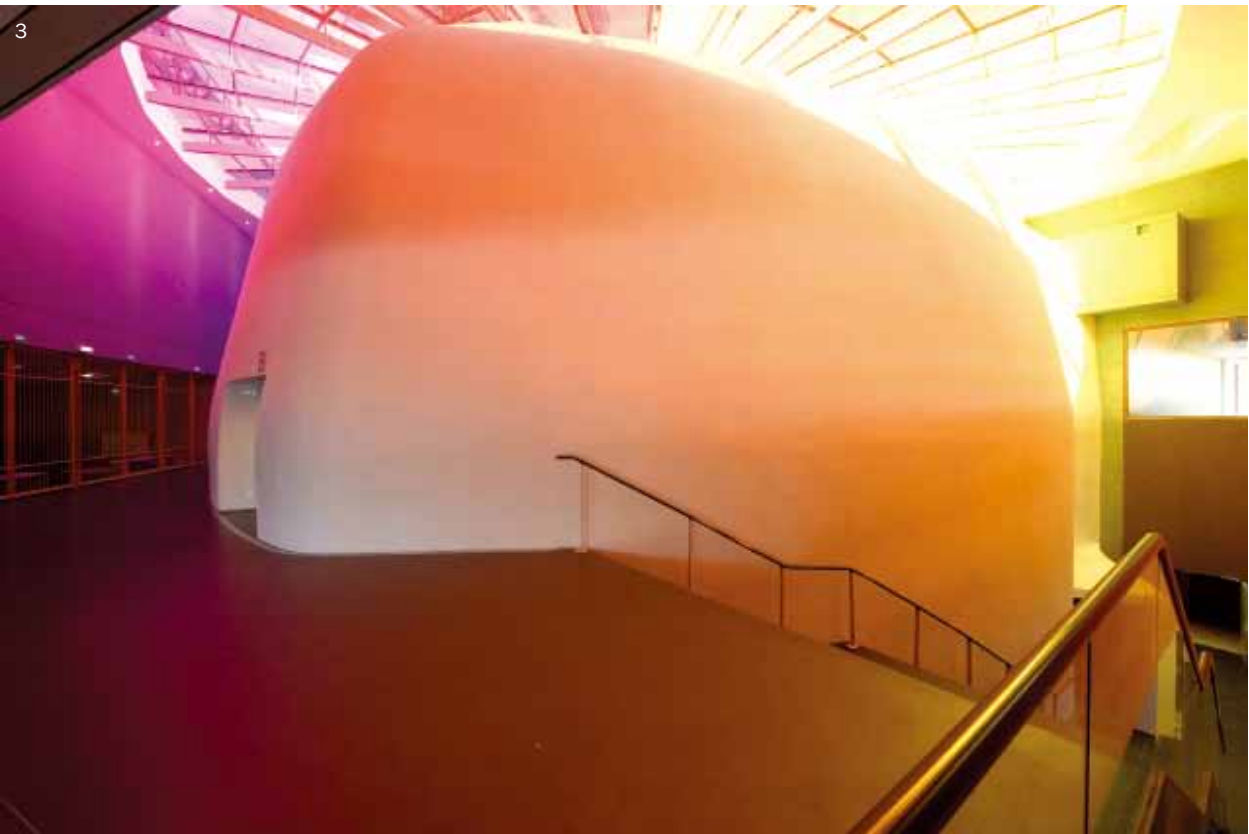




- 1. Entrance
- 2. Stage
- 3. Main hall
- 4. Music hall
- 5. Toilet



- 1. Roof detail
- 2. Interior detail
- 3. Entrance of the theatre







1



2

1. The old wing of the incineration plant that has been preserved to house the foyer
2. Rehearsal room
3. Stairway



3





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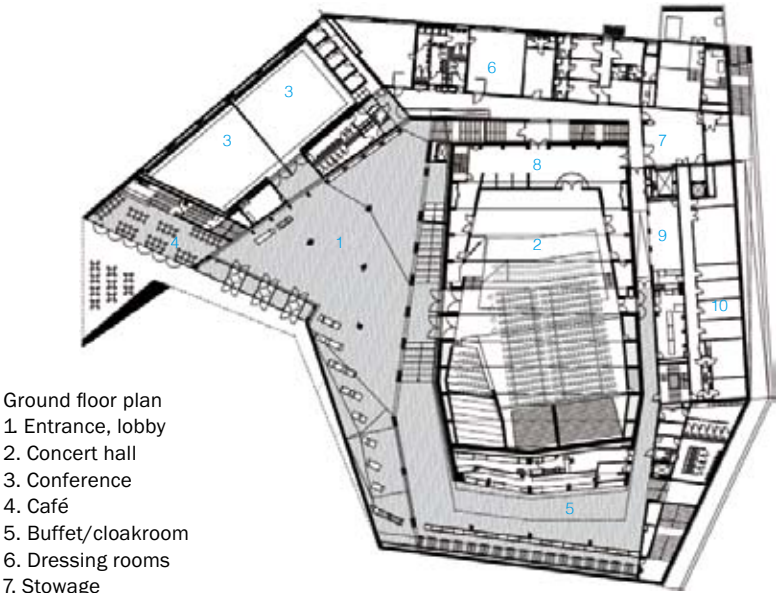
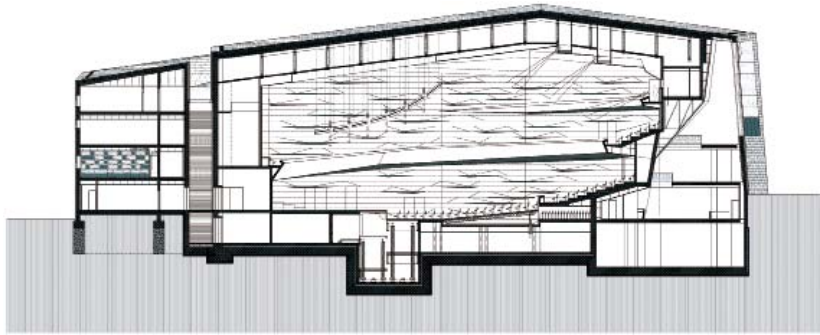


3

- 1. Stage view
- 2. Auditorium
- 3. Music hall



**Location:** Pécs, Hungary **Designer:** Építész Stúdió **Completion date:** 2010 **Photos©:** Tamás Bujnovszky  
Area: 11,200 square metres



Ground floor plan  
1. Entrance, lobby  
2. Concert hall  
3. Conference  
4. Café  
5. Buffet/cloakroom  
6. Dressing rooms  
7. Stowage  
8. Backstage  
9. Canteen  
10. Service

1, 2. Façade detail  
3. Side exterior façade



## Kodály Centre

The Hungarian city of Pécs was selected as European Capital of Culture for 2010. The new Concert and Conference Centre is one of the main projects for this event.

The network of musical institutions in Pécs appears to be quite complete as far as training and performers are concerned. However, there was no concert hall that could host performances in a worthy manner. For this reason the goal of this project is to establish an internationally significant, acoustically designed multifunctional building with modern background technology that operates as a concert hall and a conference centre.

Once it is built, the internationally renowned symphonic orchestra of the region, the Pannon Philharmonic and several other musical ensembles of the city will be able to continue their successful work, and thanks to the cultural space to be also established, Pécs will be able to offer a much wider range of cultural opportunities. The conference function will make Pécs a significant middle-sized venue of the conference market in Central Europe and the city will be able to host professional conferences, fairs and cultural festivals. With the related investments (motor way, regional airport) the competitiveness of Pécs will improve significantly in cultural and conference tourism.

The new building include, in addition to a concert hall and a large rehearsal room, the offices of the Pannon Philharmonic and the Conference Centre, other rooms necessary for the operation of the orchestra (such as storerooms for sheet music and instruments), facilities serving the audience – café, bookstore, lounge, etc. – and several service premises.







1

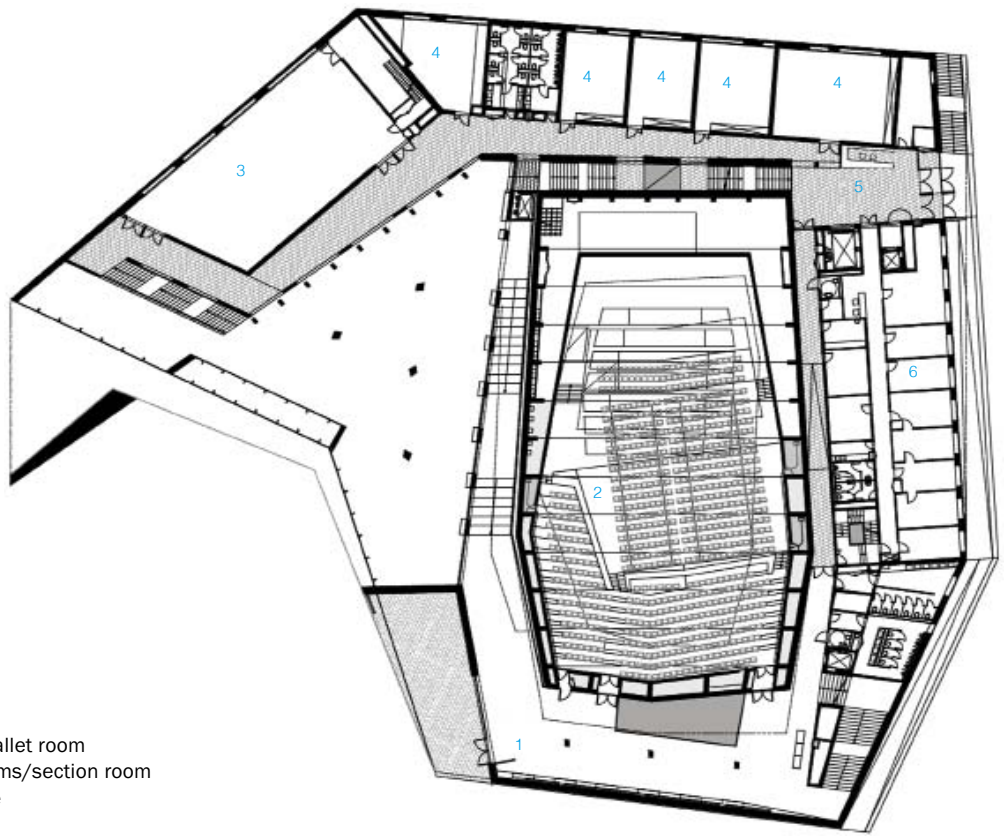


3



2

- 1. Entrance plaza
- 2. General façade
- 3. Façade night view



- First floor plan
- 1. Foyer
  - 2. Concert hall
  - 3. Conference/ballet room
  - 4. Rehearsal rooms/section room
  - 5. Artist entrance
  - 6. Administration





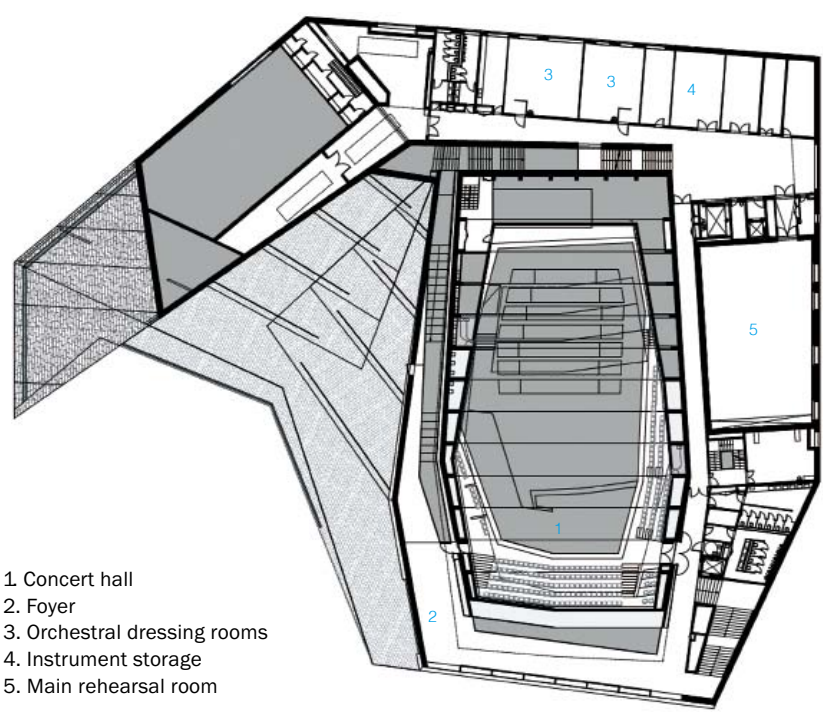
1. Lobby/reception  
2. Hallway







1. Concert hall  
2. View showing stage from the upper seating  
3. Concert hall detail

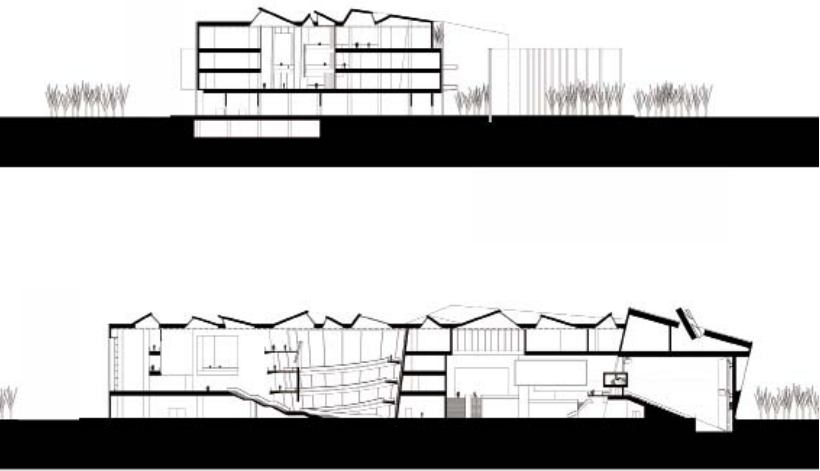


1. Concert hall  
2. Foyer  
3. Orchestral dressing rooms  
4. Instrument storage  
5. Main rehearsal room





**Location:** Nanjing, China **Designer:** RTKL **Completion date:** 2007 **Photos©:** Yuan, Hsiaonan



## China National Film Museum

Like the nation itself, China's film industry has evolved dramatically over the last century. The museum's programs will introduce China's rich cinematic traditions to a new generation of international audiences. The goal of the design was to create a not only iconic but also experiential architecture that is dedicated to, generated from and interactive with the special object of film, and also connotes an institution of a particular cultural context.

At 38,500 square meters, the building comprise four levels of exhibition halls for film history, film technology and temporary exhibits; a cinema complex composed of various theaters, a multifunction hall; shop and restaurant; collection and storage; and research and administrative offices, all within a single volume standing on an open site in the city's outskirt.

Associated with the architecture–film duality is a group of interrelated questions such as what's institutional versus what's entertainment; what's permanent versus what's ephemeral; elite art versus popular culture; virtual sensation versus real experience, etc. These dynamic parallels are reflected in the synthetic and layered design approach that aims to catalyze an unconventional and enlightening experience by bringing together distinctive characteristics of film and architecture.

The multi-fold design task is translated into a building that is both grand and versatile in imagery and spaces.

Monumentally scaled to match the open context, the building reserves all its programs and the excitements within a singular black rectangular box. While the building appears monolithic from a distance, it gradually reveals its translucency and openness upon approaching through its perforated skin treatment and entry statement. An arrival experience is sequenced with a series of outdoor and indoor spaces to allow a layered expression and stage zoning to manage crowds going in and through the building.

An interior street penetrates the buildings and enables free public access to a significant portion of the building's interior space and venues, creating an urban atmosphere as a prelude to the museum's internal experience. Contrast greatly with the singularity of the building envelope, the interior is a collection of various interconnected spaces that are staged to deliver a montage experience which is also reminiscent of roaming in Chinese gardens known for their fixed vistas and spaces for improvisational viewings.

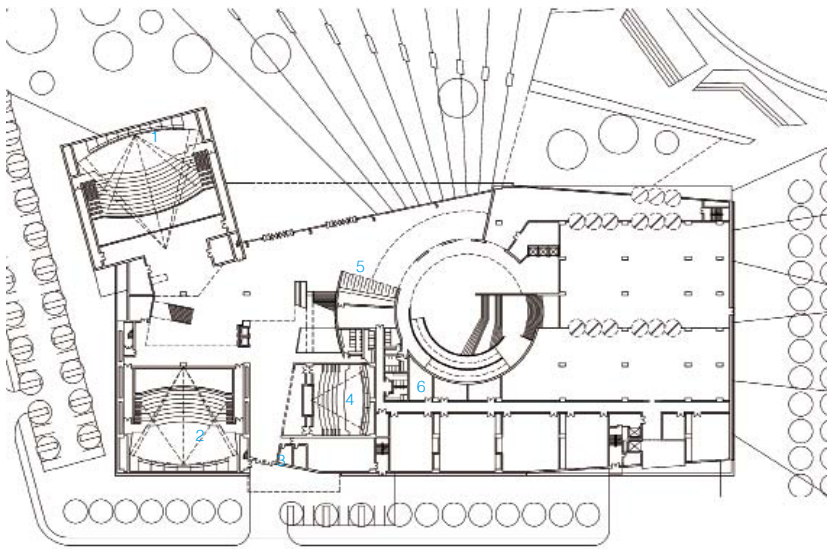
To claim the nature of “popular art” in film and a grassroots aesthetic, the design resorts to recognizable visual icons of cinemas, ranging from the universal cinema icon, the production clapboard, as the overall architectural form and statement, to the giant star-shaped entry, and graphical application of millions of mini star perforations populating the entire building envelope.

In addition to tangible forms, lighting plays a critical role in rendering atmosphere and space-making. Natural lights into the black box are filtered or stylishly tinted with primary colours. Theatrical fixtures are used in lieu of conventional lighting. Screens are transformed as architectural and lighting tool in crafting an environment, as in the central rotunda that is both theatrical and architectural.

When architecture encounters and merges with another entity, in this film, it evolves.

- 1. Main façade night view
- 2. Façade detail
- 3. Art installation on the plaza





- 1. Giant-screen cinema
- 2. 4D stereoscopic cinema
- 3. Guard/restroom
- 4. Small hall
- 5. Ticket office
- 6. Administration office

1. Façade detail  
2. Lobby







1



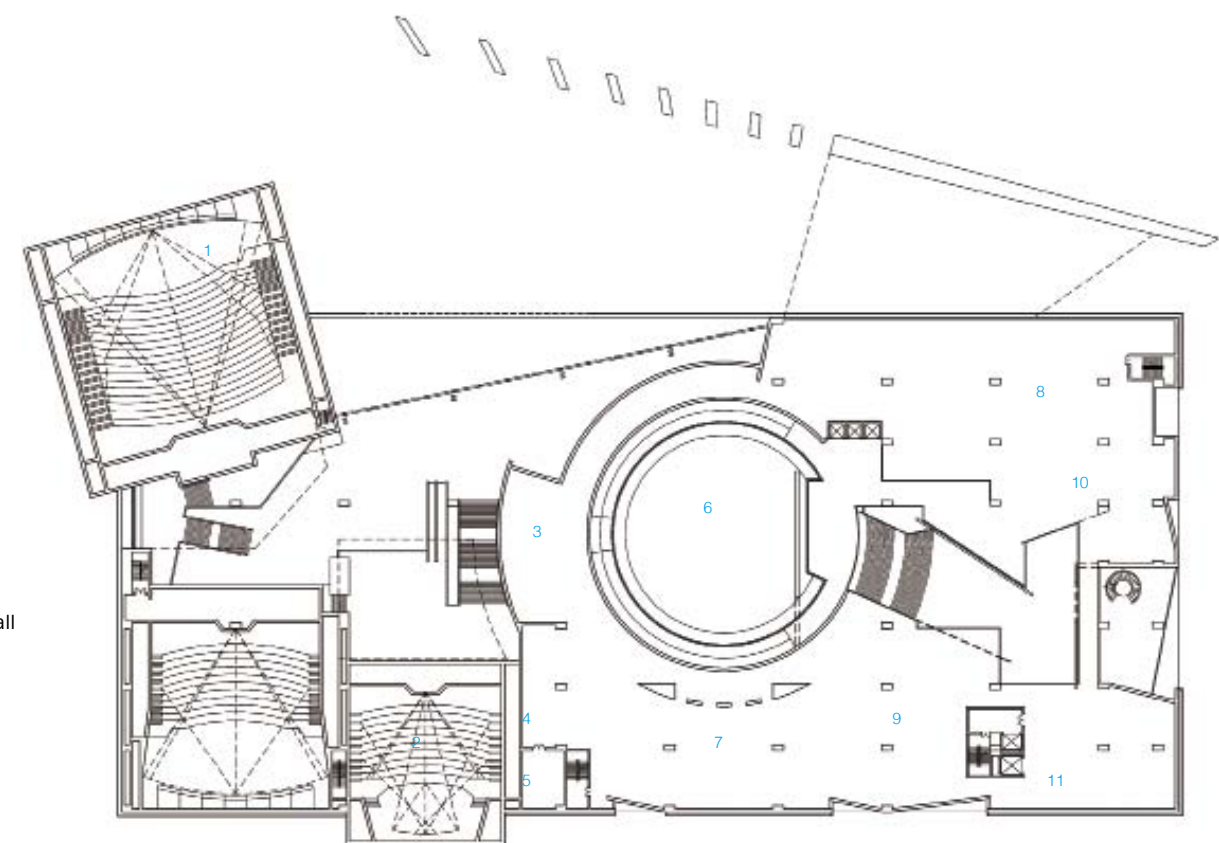
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2

- 1. Lobby/information service
- 2. Entrance and façade detail viewed from the lobby
- 3. Top view of the lobby

- 1. IMAX giant-screen cinema
- 2. Top of multi-function hall
- 3. Science and educational film hall
- 4. News and documentary hall
- 5. Sub room
- 6. Top of the medium hall
- 7. Film poster hall
- 8. Cartoon hall
- 9. Hong Kong and Macau film hall
- 10. Dubbed film hall
- 11. Taiwan film hall



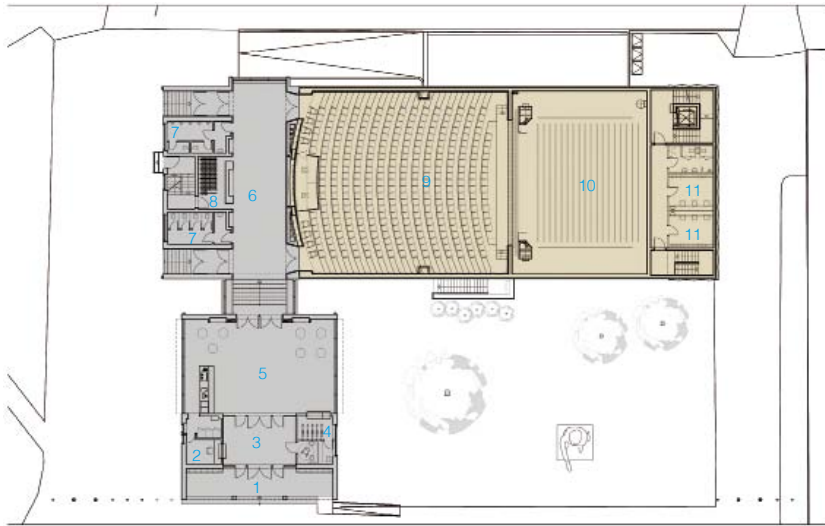


1, 2. Cinema hall  
3. Small hall



# Theatre Park In Murska Sobota

**Location:** Murska Sobota, Slovenia **Designer:** Andrej Kalamar, Studio Kalamar **Completion date:** 2010  
**Photos©:** Miran Kambic **Area:** 1,460 square metres



- |                           |              |
|---------------------------|--------------|
| 1. Entrance loggia        | 1. 入口凉廊      |
| 2. Tickets                | 2. 售票处       |
| 3. Lobby                  | 3. 大堂        |
| 4. Cloakroom              | 4. 衣帽间       |
| 5. Lower foyer            | 5. 休息大厅      |
| 6. Upper foyer            | 6. 上层休息大厅    |
| 7. Restrooms              | 7. 休息室       |
| 8. Cloakroom              | 8. 衣帽间       |
| 9. Auditorium             | 9. 剧院礼堂      |
| 10. Stage                 | 10. 舞台       |
| 11. Dressing rooms actors | 11. 演员更衣、化妆室 |

The Cinema Park Building was erected in the 1950s from plans by the modernist architect Franc Novak. Slowly falling into disrepair, it was still used for film shows until the new century, when it became obsolete due to the construction of a new multiplex. A solution was found in a new, more ambitious programme: a conversion into a theatre and concert hall, preserving the designated landmark modernist building with a fitting new programme. In relation to the existing structure, two concepts were introduced for the two segments of the project. The functional scheme of entry areas already included all the key elements: entrance loggia, lobby and the lower and upper foyers. These parts of the building were renovated, preserving most of the original substance. The existing auditorium's volume was not suited to the new purpose, so it was replaced by a new, correctly proportioned auditorium space and a technically equipped theatre stage large enough to house performances from every theatre in the country. The volume of the original building is clearly delineated in the auditorium's structure, the added stage volume shows an appropriate compositional distance and retains the autonomy of the original building's architectural expression.

1. Western elevation, seen from street
2. View of back elevation from the park
3. Front elevation
4. View from the street, entrance loggia and foyers at the front





1



2



3

1. View from the street  
 2. West and south elevations, view from the park  
 3. Detail: stage volume, with Second World War Memorial at the front





1



2



3

- 1. Stage volume – facade detail: metal “ribs”
- 2. Entrance, ticket office
- 3. Lower foyer – view to the entrance



1



3



2



4

- 1. Lower foyer – view of the garden side
- 2. Lower foyer – bar with view of the park behind
- 3. Upper foyer, view towards the park
- 4. Upper foyer, seating detail





1



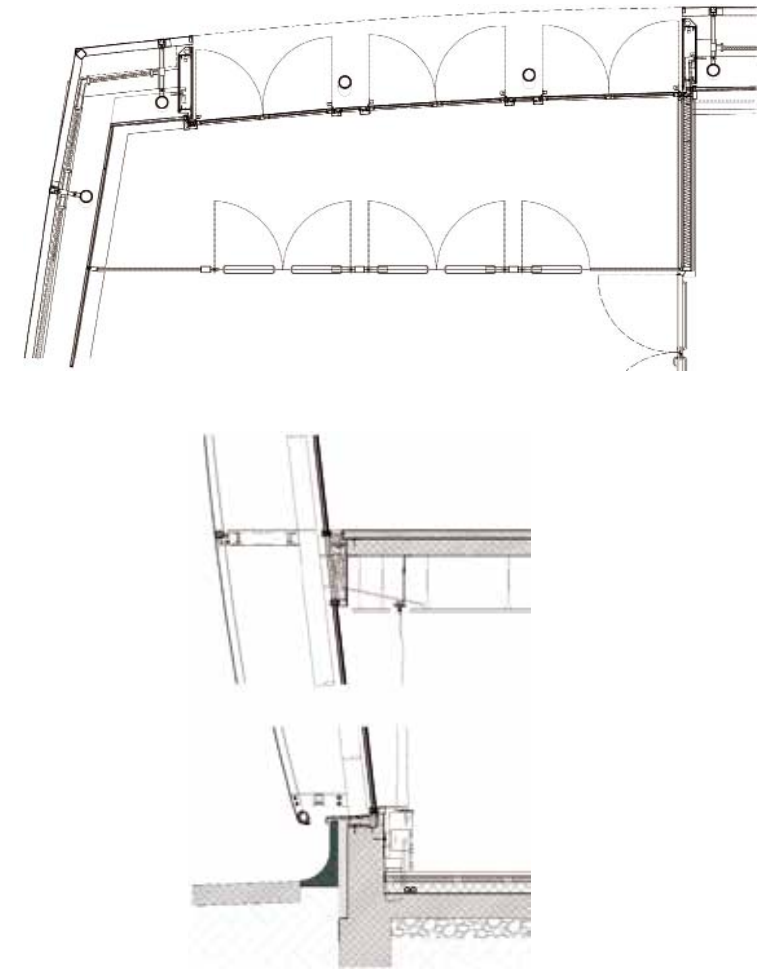
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- 1. Auditorium, view from stage
- 2. Auditorium, view towards the stage
- 3. Auditorium, acoustic panelling detail



3

**Location:** Graz, Austria **Designer:** UNStudio **Completion date:** 2008 **Photos©:** Iwan Baan, Christian Richters **Construction area:** 6,200 square metres **Award:** ULI 2010 Award for Excellence/2010 IIDA Annual Interior Design Award



1. Curtain-wall detail  
2. Building exterior  
3. Overall view



## Music Theatre

In the Music Theatre in Graz, the unit-based part of the organisation (the box) is situated on the right side and the movement-based part (the blob) on the left side of the building as seen from the Lichtenfelsgasse. There are two entrances: the everyday entrance on the park side which is used by students and staff, and the public entrance on the Lichtenfelsgasse which is used by the audience when there is a performance. On performance nights, the student entrance is transformed into a wardrobe using mobile closets. A removable ticketing desk and screen bulletin are placed underneath the staircase. The public ascends a wide staircase and enters a large foyer on the first floor. This foyer gives access to the multipurpose auditorium that can seat up to 450, and that is adaptable to a great variety of performances, ranging from solo instruments to opera and to full orchestra.

The free-flowing space of the foyer is made possible by a spiraling constructive element that connects the entrance to the auditorium and to the music rooms above, thus welding together “with a twist” the three levels of this side of the building. The twist is in fact a massive concrete construction which was one of the most challenging UN Studio ever realised – more difficult to achieve even than the twists in recently completed museum for Mercedes-Benz. The dimensions of this particular twist necessitated far greater precision and the use of self compacting concrete which was pumped up from below instead of poured down from above as is the usual method. The twist forms a central feature of the public space, around which everything revolves. Lighting and material details accentuate the ripple effect. The twist is highlighted from above by a skylight in the ceiling, which itself consists of lamellas executed in dark wood which fan out from the twist in a wave-like pattern.

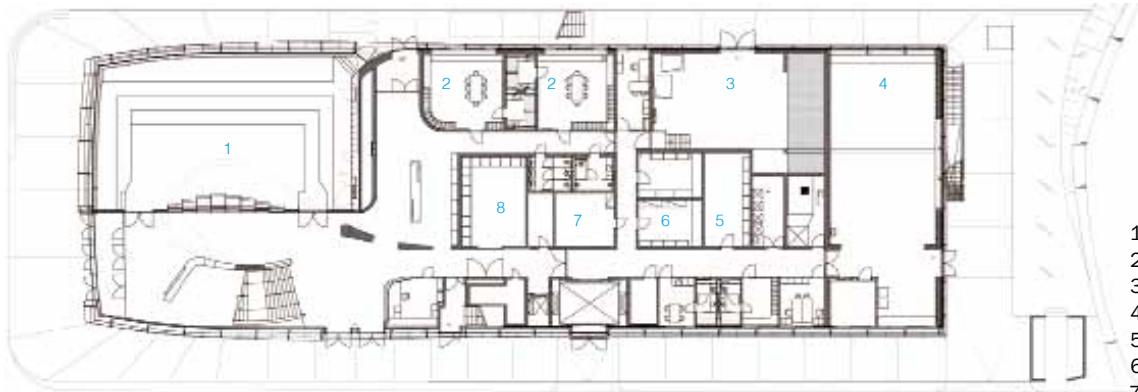
With the overt presence of the spring receding from the façade as the design evolved, the exterior again became a blank canvas, generating the opportunity to return to the theme of music in a new way. The interest in re-establishing a relationship between music and architecture had from the beginning focused on shared aspects such as rhythm, continuity, and channeling. Through the readings of the philosopher Gilles Deleuze that there is another element that had not been seriously studied before: the element of repetition. Repetition generates an aggregate with densifications, intensifications and intervals. Repetition brings sonority. It allows for improvisation, it marks territory, it codes milieus. The designers decided to use a repetitive pattern, of the design, and apply this to the façades in various ways to achieve some of these effects. The pattern, executed in the muted tones of stage make-up, is found all over the building in various degrees of density. Its appearance is furthermore impacted by changes in light during night and day, as well as by proximity and view angles since the outermost layer of the façade consists of a glittering mesh.







1. The structure of the twist as seen from the public foyer on the first floor  
2. Ground floor dissection (left: orchestra rehearsal room; right: public entrance and lobby)  
3. Lobby at public entrance on ground floor with custom-made reception desk, suspended ceiling lamellas and recessed lighting



1. Rehearsal room for orchestra  
2. Dressing room  
3. Mechanical equipment room  
4. Carpentry workshop  
5. Scenery/props storage  
6. Audio equipment storage  
7. Electricity control room  
8. Musical instrument storage





1



2

1. "Red Carpet" stairway and public entrance to black box theatre, in public foyer on first floor
2. Rehearsal room on third floor with timber flooring
3. Restaurant/cafeteria on second floor, with custom-made seating and service area



3





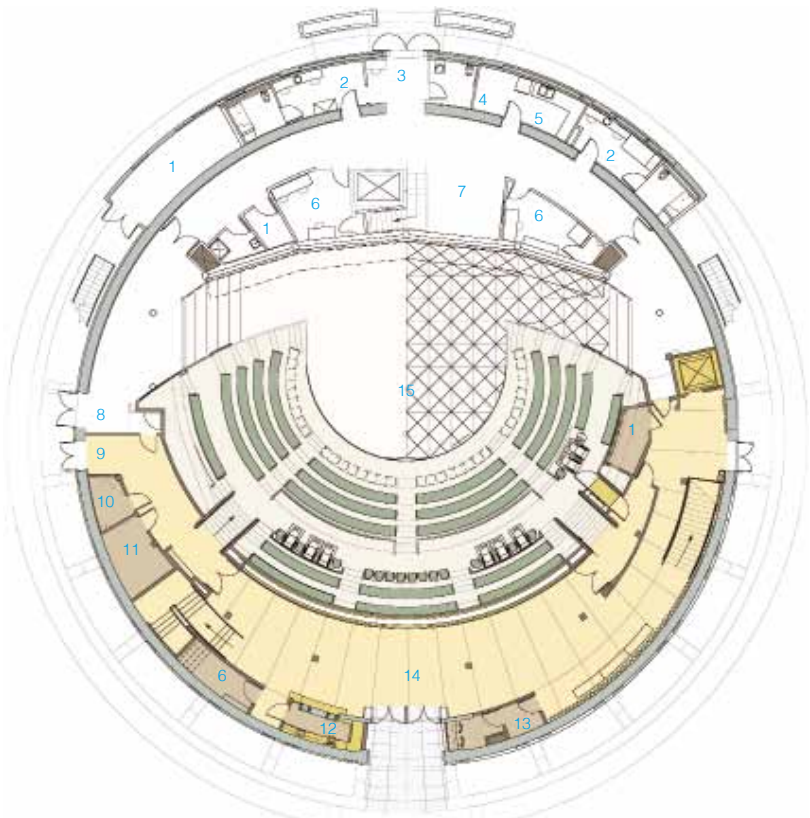
1. The black box theatre contains custom-made acoustic panels to accommodate the varied music types performed in the faculty theatre  
2. Dressing room on the third floor  
3. Carpentry workshop on ground floor  
4. Fly gallery above black box theatre; walkways provide ease of access to stage machinery





# Mark Taper Forum

**Location:** Los Angeles, USA **Designer:** Rios Clementi Hale Studios **Completion date:** 2008 **Photos©:** Tom Bonner, Craig Schwartz



- |                     |                        |
|---------------------|------------------------|
| 1. Storage          | 9. Exit                |
| 2. Dressing room    | 10. Janitor closet     |
| 3. Back entrance    | 11. Mechanic & storage |
| 4. Restroom         | 12. Bar                |
| 5. Break room       | 13. Ticketing          |
| 6. Office           | 14. Lobby              |
| 7. Green room       | 15. Stage              |
| 8. Loading entrance |                        |

1. The building is surrounded by greenery
2. A night view of the façade, brilliant and gorgeous



One aim of the project was to achieve both functionality and preservation objectives. Rios Clementi Hale Studios and theatre consultant Sachs Morgan Studios worked together to respectfully update the building. The architects fully enhanced the interior spaces with modern amenities for patrons and expanded the backstage areas for the actors and production teams. While maintaining the footprint of the original 1967 building, the architects cleverly carved out “found space” within the facility to better serve patrons and crew. From the newly configured entrance into the lobby that showcases an original Tony Duquette mural, to the auditorium with all-new seating, and the expansive lower-level lounge addition that provides patrons with larger restroom facilities, the architects successfully upgraded the space and added accommodations for disabled patrons. The renovation allows for additional and more-spacious interior areas for the Taper’s audience and artists. By reducing the ticket booth size, raising the lobby floor to be flush with the exterior ground plane, and moving the restrooms downstairs, the architects open up the lobby to present a more fitting entrance showcasing the original Tony Duquette abalone tile wall. The existing curved mosaic, whose mottled metallic green hues inspired much of the project’s colour palette, is accented with new lighting – overhead and below – and a stainless-steel, flat-top guardrail to protect the abalone tiles while offering guests a place to set drinks during intermission. Extruded aluminum ceiling fins radiating from the abalone wall, along with integrated strip lighting, create a dynamic ceiling pattern. Terrazzo flooring reflects the tones and colours of the abalone shells, while continuing the mottled and shimmery look. With the more-spacious lobby, patrons are provided with easier access to a wet bar highlighted with zebra-wood cabinetry and varying-height black countertops. The lounge is a major focus of the project. The new lounge is a comfortable, contemporary space. Rios Clementi Hale Studios gained additional square footage by utilising a portion of the underground parking garage to extend the theatre space, adding plentiful room for the 1,350-square-foot lounge. The broad curves of the walls reflect the overall shape of the building, giving the illusion that the lounge existed originally. The custom-designed, polished aluminum ceiling continues the circular motif and subtly recalls ripples of water in the reflecting ponds surrounding the circular Taper structure on the plaza level above. The circular flow of the restrooms directs patrons into the facilities, providing immediate access to the stalls, which cater to twice as many guests as before. Guests are then led back out to the lounge for a quick, in-and-out flow. A 12-foot-diameter marble centerpiece that functions as a hand-washing station on one side and a primping counter on the other side distinguishes the extra-spacious ladies’ room. In the centre of the circular structure, rotating oval mirrors seem to blossom from the countertop. Each is affixed to a stainless-steel “stem” extending to the ceiling.



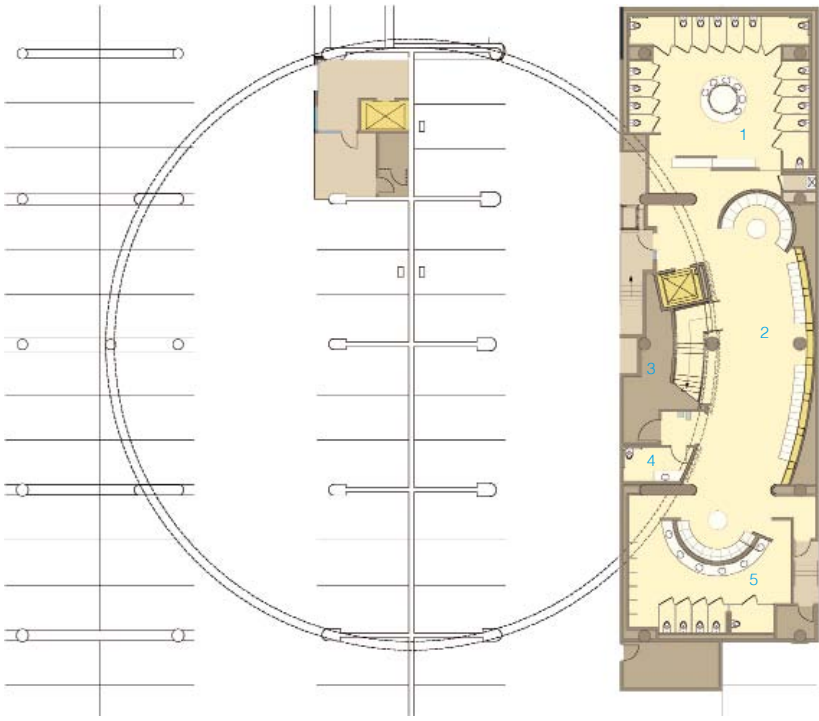




1. Main entrance  
2. Entrance lobby  
3. The existing curved mosaic, whose mottled metallic green hues inspired much of the project's colour palette



1. Restroom for women  
2. Lounge  
3. Storage  
4. Family restroom  
5. Restroom for men







1. Open and comfortable audience lounge  
2,3. Entrance to the lounge  
4. Restroom for women  
5. Lobby bar





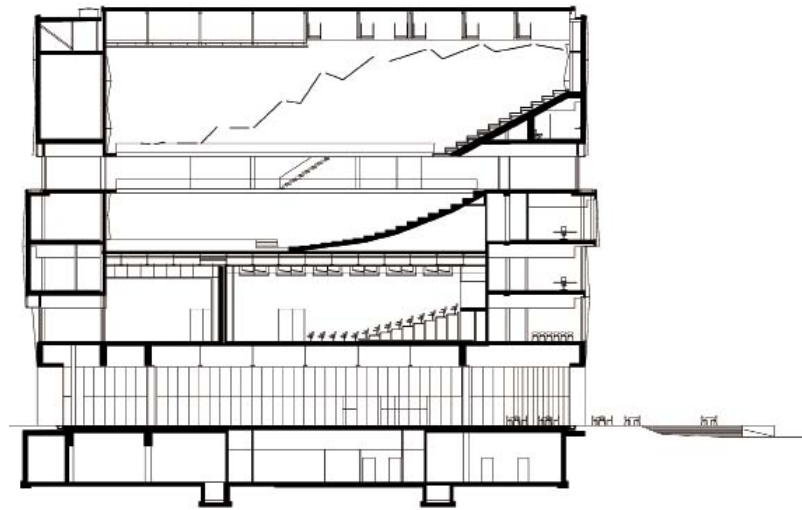
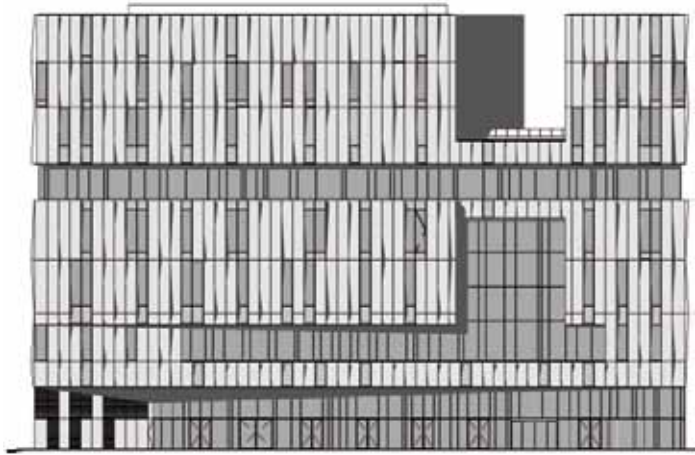


1,2. Auditorium



# Uppsala Concert & Congress Hall

**Location:** Uppsala, Sweden **Designer:** Henning Larsen Architects **Completion date:** 2007 **Photos©:** Henning Larsen Architects



On the arrival level (Level 2) an exhibition and banquet hall that holds up to 600 people is located, as well as a public café with a terrace that faces the south. The long red escalators connect various foyer areas leading the visitors from the arrival hall to Level 3, where they are met by a magnificent view of Vaksala Square. In connection to the foyer, Level 3 comprises a hall with room for 350 people for conference and music and a hall for 100 people for larger meetings. Covering the length of three floors the escalators continue from Level 3 to the large hall's great foyer on Level 6 that offers a unique panoramic view of Uppsala's rooftops and historical skyline. The large hall is the most important room in the house. It seats 1,150 people from stalls to balcony. With its sublime acoustics and technical flexibility, the hall is designed for a large and versatile repertoire covering everything from symphonic concerts to modern pop and jazz. Level 3, 4 and 5 mainly comprise offices, rehearsal halls, storage rooms, boxes, stage entrance and backstage areas. Additionally, Level 7 comprises an independent conference hall. The new concert and congress hall is a modern and dynamic house. It has its own impressive characteristics but is designed with respect to and in interplay with the other significant buildings in Uppsala.



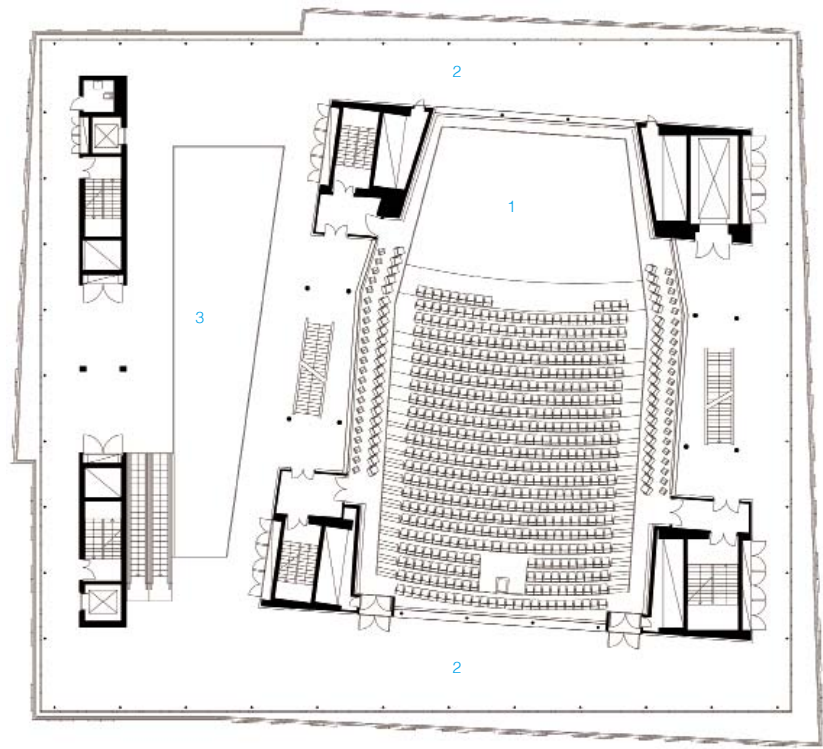
- 1. Distant view of the building
- 2. Main façade
- 3. Main façade night view







1, 2. Façade detail  
3. View showing upper foyer and entrance on ground floor



1. Stage  
2. Corridor  
3. Lounge



3

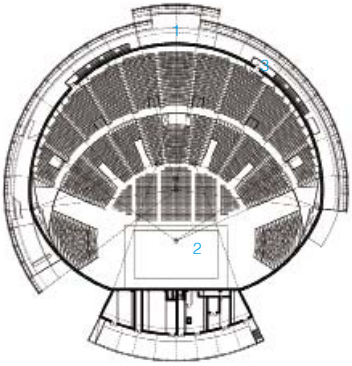
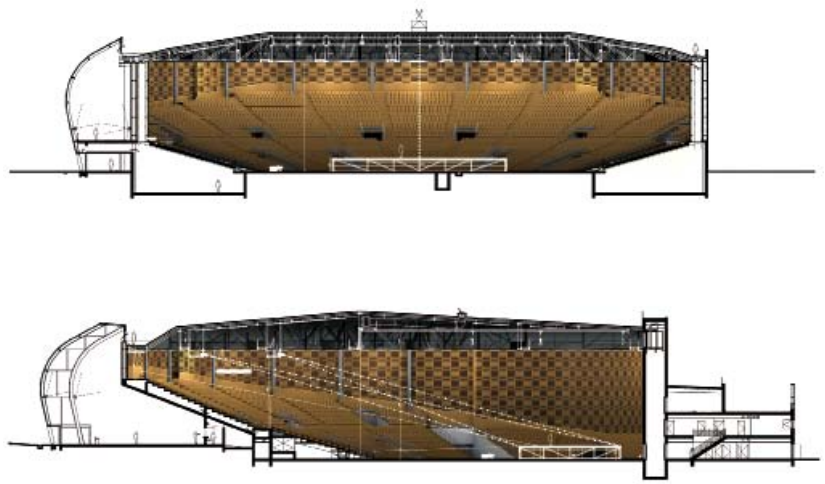


1, 2. Audiences can enjoy good views through the glass windows at foyer  
3. The large hall



# Limoges Concert Hall

**Location:** Limoges, France **Designer:** Bernard Tschumi Architects **Completion date:** 2007 **Photos©:** Christian Richter **Award:** AIA New York State Design Award, 2007



- 1. Lobby
- 2. Stage
- 3. Entrance

The Concert Hall in Limoges, located in the centre of France, returns to the general envelope concept already explored in Rouen, but transforms it through a new material strategy. If architecture is the materialization of a concept, what if the concept remains the same, but the material changes? The designers decided to explore the implications of such a transformation with a new variation on a familiar programme. In Rouen, the outer envelope was made of steel and the inner envelope of exposed concrete. In Limoges, the outer envelope is made of wood arcs and translucent rigid polycarbonate sheets and the inner envelope of wood.

The use of wood was suggested by the location of the hall, in a clearing within a large forest surrounded by trees over 200 years old. The region also has an active timber industry. In addition, the soft translucency of the polycarbonate complemented the wooden frame by allowing light to filter in and out of the building. The strategy establishes reciprocity between concept and context.

The configuration of the double envelope with circulation in-between is a scheme that is advantageous for both acoustical and thermal reasons. In Limoges, the designers modified the basic typology to respond to several siting issues: whereas Rouen's spiral aimed at channeling the lateral movement of crowds entering the building sideways, Limoges's detached and fragmented envelope opens in two directions, towards both the forest and the road. Between the two envelopes are the movement vectors: two ramps, one extending downward toward the lower tiers of the auditorium, and the other upward toward the upper tiers. Additionally, two straight "flying" staircases extend directly toward the top row of seats.

Much of the material treatment is determined by energy conservation and sustainability considerations. The 5-centimetre-thick semi-rigid polycarbonate sheeting, with its multiple inner layers of cells, provides excellent insulation value. The highest portion of the façade has a pixelated design silk-screened directly on the shell for additional solar protection.

Natural ventilation is integrated into the concept, so that the climate of the foyer can be kept at a temperate level, with little additional heating required. Acoustics play a major role in the treatment of the inner envelope, both internally and externally. In the auditorium, strong absorption is required for an 8,000-spectator-capacity hall, while in the large, 1,800-square-metre foyer, absorbent and reflective materials are alternated to generate more varied ambiances and acoustic effects.

- 1. Night view of main façade
- 2. Façade detail and entrance

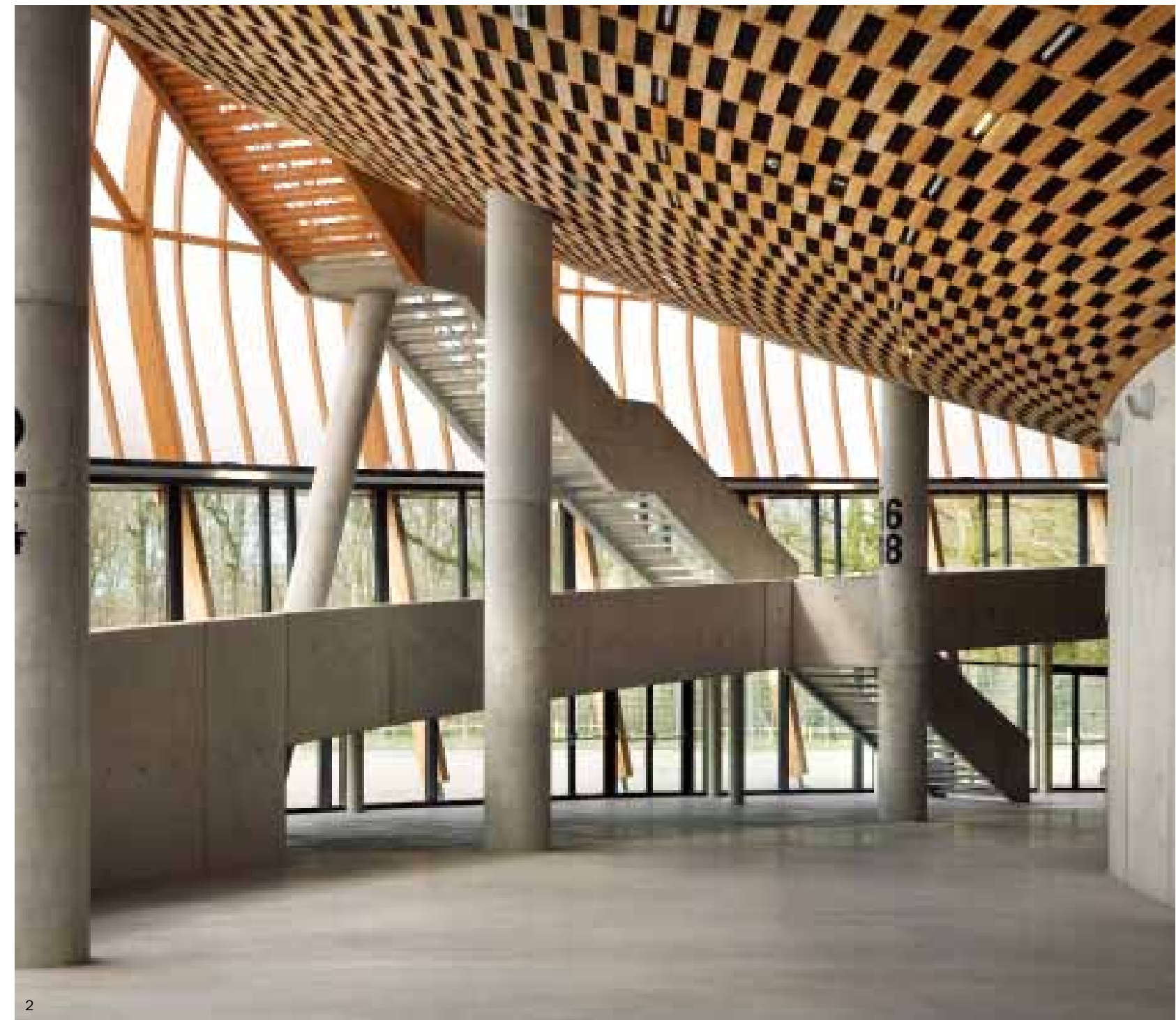




1. Overall view of exterior  
2. Dusk façade view



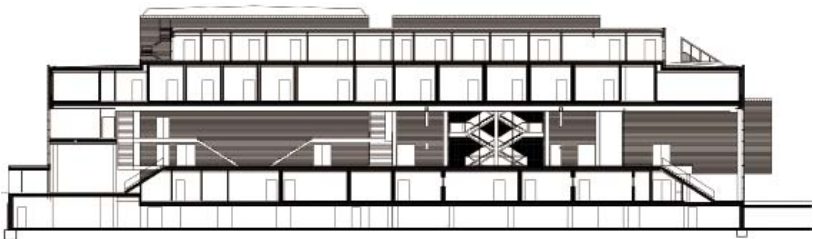
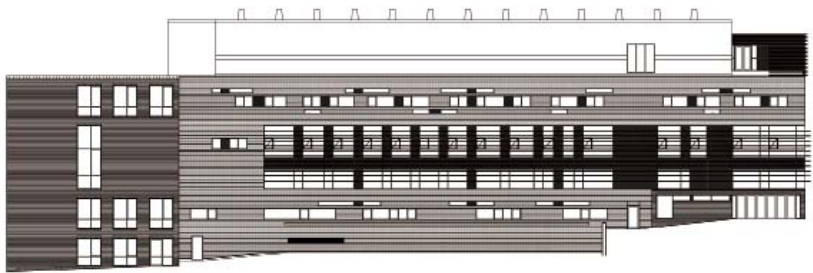




1. Roof and curtain wall detail  
2. Lobby

# The Concert Hall, Aarhus, Extension

**Location:** Aarhus, Denmark **Designer:** C. F. Møller Architects **Completion date:** 2007 **Photos©:** Courtesy of C. F. Møller Architects **Area:** 17,400 square metres



- 1. Open-air cafe
- 2. Facade detail



The Concert Hall, Aarhus was originally designed by Kjær & Richter, and was inaugurated in 1982. With its new extension the Concert Hall has doubled in size and now encompasses a wide range of functions that turn the total complex into a unique concert and educational institution of international standard. The extension includes a Symphonic Hall with sublime acoustics and room for an audience of 1,200, a Rhythmic Music Hall, a Chamber Music Hall, and premises for the Royal Academy of Music, Aarhus, the Aarhus Symphony Orchestra, the Filuren Children's Theatre Ensemble and the Danish National Opera.

The Symphonic Hall is specially built for symphonic music, and functions in itself like a giant instrument, the sound of which can be adjusted by moving walls, carpeting and acoustic panels. The Hall's internal dimensions are carefully designed to produce the best acoustics; the model for its proportions is the Golden Hall of the Musikverein, Vienna, which is optimum for orchestral music. Despite its world-class performance, the hall was built with modest means, using mainly pre-fabricated concrete panels.

The colours in the Hall are Nordic: light ash wood, silver-grey concrete panels and black seating. The acoustic panels are clad in red fabric, and have both an acoustic and an architectural function: the powerful red colour means the panels can clearly be seen when they are extended and thereby adapted to the music, and in this way, they help to say something about the music's intensity.

C. F. Møller Design has been responsible for a new reception, furniture design for the lobby area, the construction of new kitchen and canteen with a bespoke buffet design, and general signage. The furnishing includes the especially developed Buco lobby series, with benches and foyer tables with a distinct cutout that allows the architecture stand out, and accommodates handbags etc.

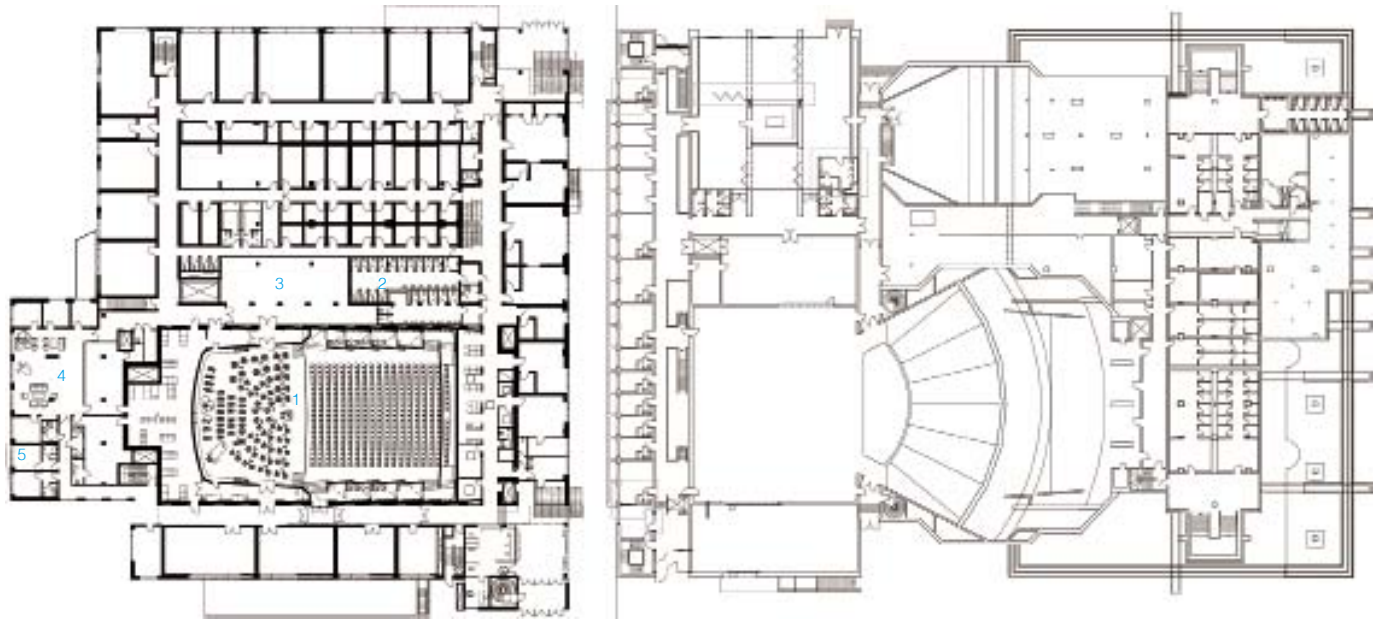
Everything is the same material and colour scheme, simple and bright with the use of white composite materials to create an architectural coherence and contrast to the characteristic yellow brick walls and artist Ingvar Cronhamer's distinctive contribution to the building, including 17 large LED chandeliers and a red laser-illuminated water feature.







1. Main facade and side entrance  
2. Lobby/reception



1. Concert hall  
2. Toilets  
3. Foyer  
4. Lounge  
5. VIP restroom







1

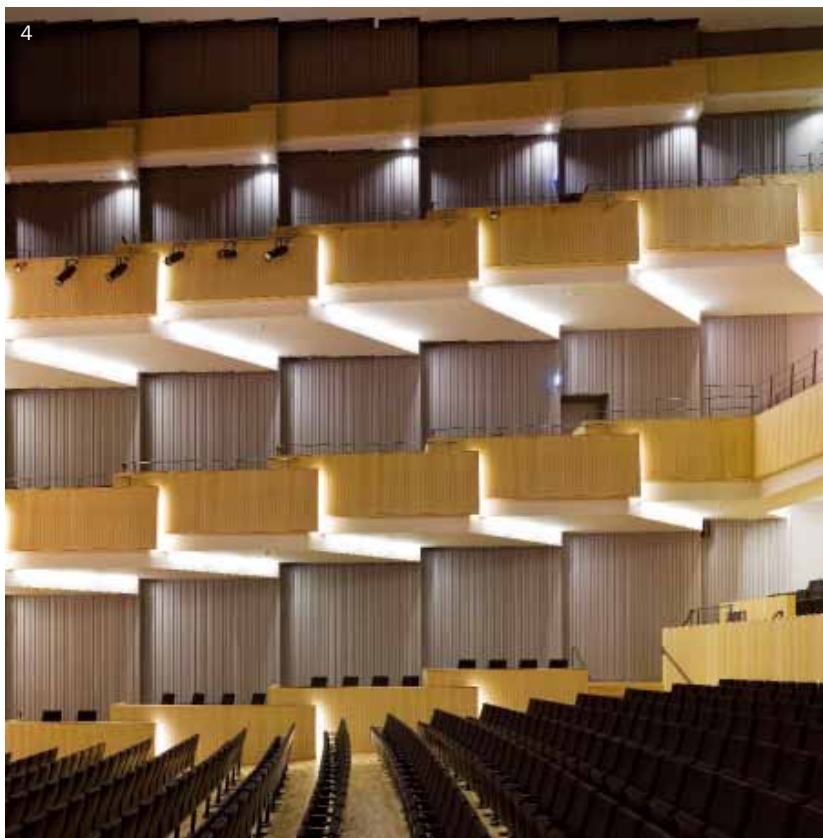


3

1-3. Concert hall  
4. Mezzanine/VIP seat



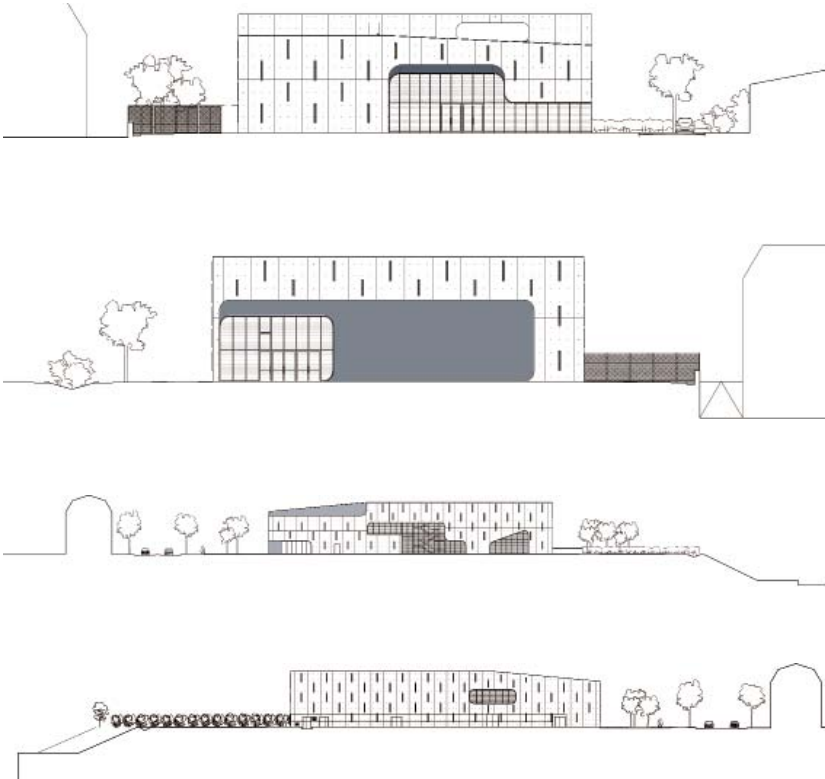
2



4



**Location:** Nancy, France **Designer:** Périphérique Architectes/Anne-Françoise Ju meau, Emmanuelle Marin, David Trottin **Completion date:** 2007 **Photos©:** Luc Boegly



## Regional Centre of Contemporary Music

The project for the Regional Centre of Contemporary Music participates in the overall urban plan for green spaces in this huge district of Nancy which is in the process of radical transformation. Within this dynamic setting, the aesthetics of the new building embodies and reinforces the innovative aspect of the site by the diffusion, production, and fabrication of a contemporary musical culture. Architects chose to set the facility in the exact area occupied by the lot while scrupulously respecting the alignments and overall dimensions of the surrounding buildings. The architectural principle induced by this respectful urban positioning was to design a building that is both highly compact and widely open to its surroundings.

The principle is to "hollow out" this urban space, characterised by its powerful, compact architectural style, and containing the very core of the programme (the concert halls, the studios, offices, dressing rooms, etc.), and to pierce through it an interior street in bright red, situated on the ground level to facilitate access for the public and for equipment. This interior street is the user-friendly and functional "Fil Rouge" or "Connecting thread" (literally, "red thread") of the project: it reveals and leads to the entire interiority of the facility.

The building is a solid block of concrete, slightly red tinted by the metal shuttering panels used to cast it. The texture of all of the façades is animated by a pattern of cuts in the walls, housing recessed lights that liven up the building differently during the day and at night when it can be turned into a magic lantern in the city, clearly identifying the building as a music centre.

The main entry to the RCCM is located on Boulevard d'Austrasie. It is designed in the manner of a large covered porch on the scale of the boulevard, which affords a view of the depths of the facility, straight through to the Bras Vert, or Green Arm. The extensively glass-enclosed reception area is placed at the angle of this urban window. This reception area, with its high inclined ceiling, leads to the small concert hall (250 seat) through the double-entrance security door integrated into a service and utility area, including the DJ booth for concerts in the hall, the ticket window and coat-check, and merchandise stands. The second part of the "Fil Rouge" is the Walkway. It leads to the multimedia areas and the big concert hall (1,300 seats) and serves as an exhibition space. On the "Bras Vert" side, the "Fil Rouge" ends in a big bay window that opens onto the canal.



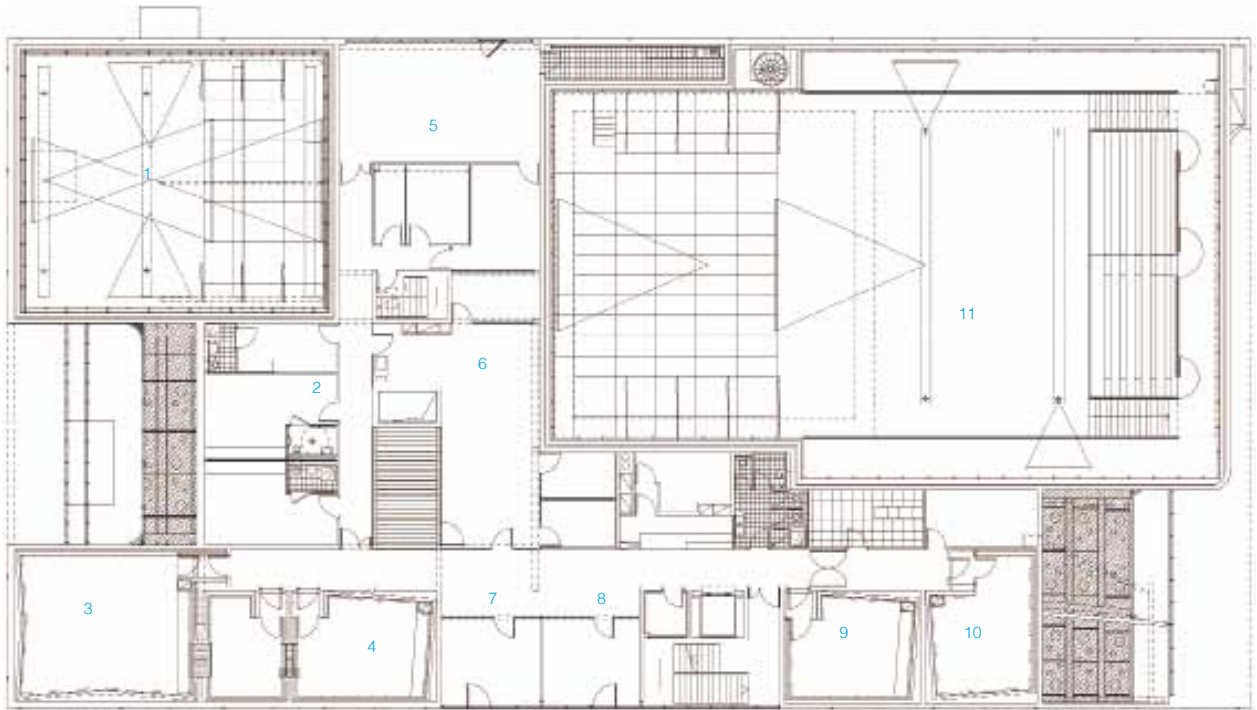
1. Overall view of exterior
2. Entrance
3. Dusk view of main façade





1. Lobby  
2. Corner of lobby  
3. Lobby/resting area

- 1. Small salle
- 2. Loge
- 3. Studio 1
- 4. Studio 2
- 5. Catering
- 6. Administration
- 7. Space associations
- 8. Professional multimedia
- 9. Studio 3
- 10. Studio 4
- 11. Big salle







1



2

- 1. Office
- 2. Hallway



1



3



2

1. 2. Concert hall  
3. Office  
4. Studio

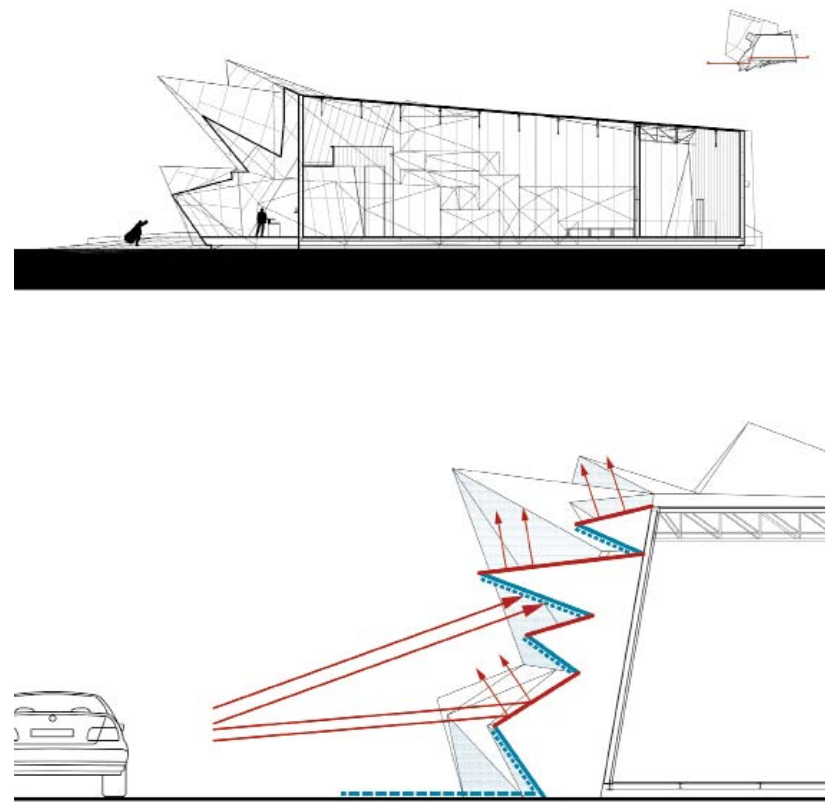


4



# Pavilion 21 Mini Opera Space

**Location:** Munich, Germany **Designer:** Coop Himmelb(l)au **Completion date:** 2010 **Photos©:** Duccio Malagamba **Footprint:** 560 square metres



The task was to create a space with 300 seats (or 700 standing spectators) for experimental performances of the Bavarian State Opera. The Pavilion should be dismountable, transportable and re-mountable and make the respective urban space distinctive through its shape.

Mass and therefore weight are the decisive criteria for good acoustics. The conception of the Pavilion 21 Mini Opera Space therefore had to overcome a contradiction: to design a lightweight construction which must allow being disassembled and re-assembled quickly, but which at the same time meets the acoustical requirements of a concert hall.

The idea to combine architecture with music is not new. Also the term soundscaping is not new. Similar to landscaping it involves “Gestalt”. Soundscaping originates in the 1940’s and designates a method of composing. The strategy to achieve soundscaping comprises three steps: firstly, to realize the shielding effect between square and street, secondly, to shape the geometry of the Pavilion in such a way that the surface deflects noise, and thirdly, to design the surface of the Pavilion in such a way that it reflects and absorbs sound.

As a starting point towards the abstraction of music into spatial form, a sequence from the song “Purple Haze” by Jimi Hendrix and a passage from “Don Giovanni” by Mozart were transcribed. Through the analysis of frequency sections from these pieces of music and through the combination with the computer generated 3D model, the sequences are translated into pyramidal “spike constructions” by means of parametric “scripting”.

In order to implement the objectives of the interior spatial acoustics, the interior wall and ceiling surfaces were fitted with a combination of perforated absorbing and smooth reflecting sandwich panels. The flooring of the Pavilion is carried out as a reflecting even “stage floor”. Sound reflecting, parallel wall and ceiling surfaces are avoided and are therefore tilted or skewed.

- 1. Façade
- 2. Façade detail
- 3. Overall view of the façade, surrounded by other buildings
- 4. Entrance





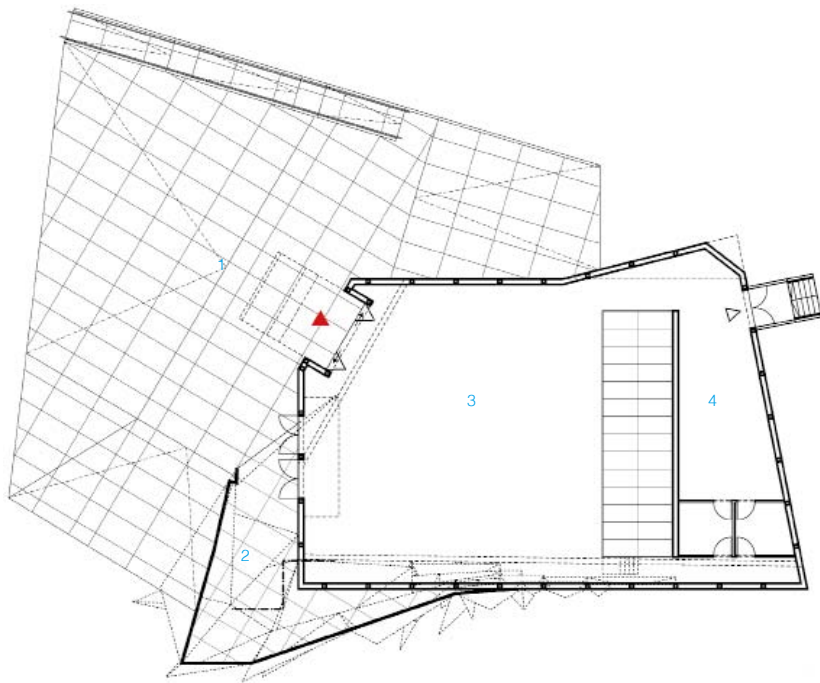


1



2

1. View showing the opera space from upper level  
2. Distinctive shape in dusk  
3. Shape detail



1. Platform  
2. Lounge/bar  
3. Auditorium for 300 persons  
4. Backstage



3





1



2

- 1. Night view, performance is beginning
- 2. Night view of entrance plaza
- 3. Façade detail at night



3





- 1. Drink bar
- 2. Resting area
- 3. Platform
- 4. Rehearsal space



# Municipal Theatre Of Zafra

**Location:** Zafra, Spain **Designer:** Enrique Krahe/Aranzazu Montero, C. Brage, E. Espinosa, L. Fernandez, J. Isla, J. Longhi, D. Pérez **Completion date:** 2009 **Photos©:** Miguel de Guzmán **Area:** 4,408 square metres **Awards:** LAMP Lighting Award 2010/IALD Award of Mention 2011



Located in a small town in the Southwest of Spain, the Municipal Theatre of Zafra aims to reconcile the different events that are everyday staged, solving the transition between the monumental city and a “periphery” under construction, through a smooth connection with the pedestrian centre. The new organisation provides free paths with gentle slopes that allow full accessibility for visitors and restricted to vehicles. Cobblestone pavements and terraced gardens delimit the perimeter of the plot, consisting of old buildings in two of which vernacular elements (masonry vaults and slate walls) were consolidated in order to preserve them for a future enlargement of the cultural activities.

The design tackles the desirable versatility of this type of facilities in a small city (film, theatre, concert hall...), with the inevitable technical adequacy. But beyond a mere functional or contemplative affection, the building challenges the traditional role of spectators as passive ingredients, inviting them to achieve certain complicity with both visitors and passers-by, so they can get involved not only when a representation is taking place: for instance, the stage (in addition to offering a position that favours the direct loading) can literally open to the city, while the seats of the orchestra are coloured pixels that, viewed from the stage when empty, compose the anamorphosis of an always-looking eye surrounded by the natural felt finished walls of the main space.

Theatres are supposed to be venues functionally designed to stimulate some sort of reverie. Therefore, they have traditionally restricted and moderated the effect of natural light, in favour of a sophisticated lighting control, which rarely is fed back by its typological or programmatic particularities. At the Theatre of Zafra, lighting becomes a main issue, and shares the general concepts underlying the project. Thus, it acquires an active responsibility that reinforces the playful nature of the programme, creating a second graphic level, guiding visitors through the less crowded areas, and helping to create a calm and evocative atmosphere, as an accomplice preparation for the drama representation that awaits.



1. Terrace detail  
2. General day view of the theatre  
3. Night view





1. Interior hallway  
2. Foyer and lounge

- Ground floor plan
- 1. Stage space access
  - 2. Main access
  - 3. Actors' access
  - 4. Multi-use building
  - 5. Auxiliary building
  - 6. Electrical building
  - 7. Existing building
  - 8. Cistern
  - 9. Patio
  - 10. Loading/unloading
  - 11. Foyer
  - 12. Auditorium
  - 13. Box office
  - 14. Cloakroom
  - 15. Rest room
  - 16. Rest room
  - 17. Adapted rest room
  - 18. Stage
  - 19. Forestage
  - 20. Backstage
  - 21. Lift
  - 22. Dimmers/rest room
  - 23. Utility room
  - 24. Ventilation room
  - 25. Power generator







1



3



2

- 1. Foyer to the terrace
- 2. Water closet
- 3, 4. Theatre hall



4

# Théâtre de Quat'sous

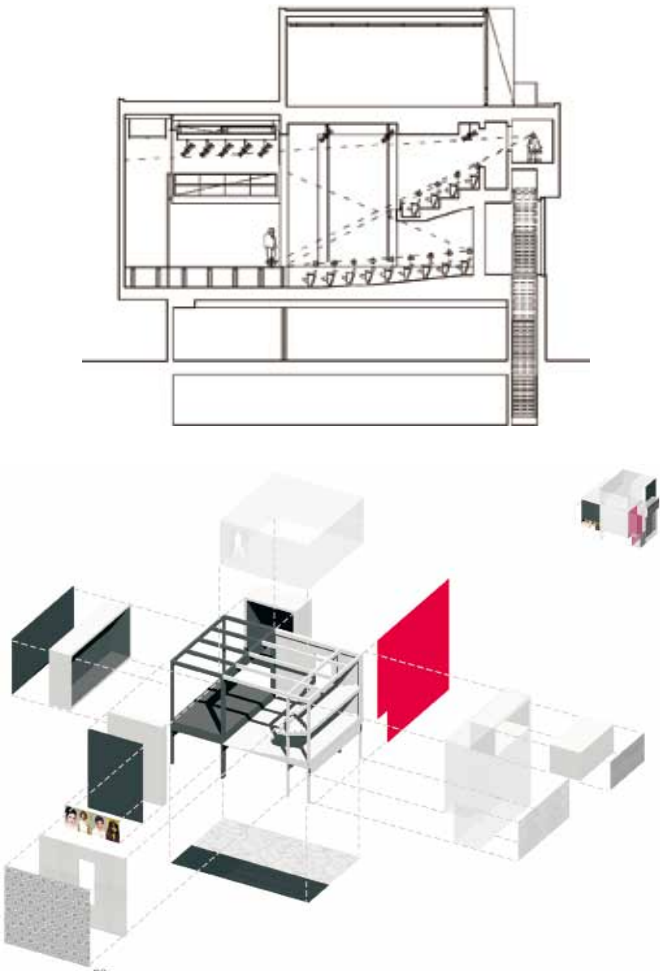
**Location:** Montreal, Canada **Designer:** Les Architectes FABG **Completion date:** 2009 **Photos©:** Steve Montpetit **Area:** 860 square metres **Awards:** 2010 USITT Architecture Merit Award

Théâtre de Quat'sous was established in 1963 by a group of actors under the direction of Paul Buissonneau. Together they bought a synagogue located on Avenue des Pins in Montréal and transformed it into a small theatre that never ceased to present daring productions from young creators including the mythical psychedelic happening “Osstidcho” in May 1968.

Serious problems related to the security and comfort of the users combined with the need for production spaces led to the decision to demolish and rebuild Théâtre de Quat'sous on its actual site after many feasibility studies demonstrated the impossibility to renovate the crumbling wood and brick structure built in 1907 as three row houses. Avenue des Pins is a street that was created in 1907 after the demolition of existing buildings to facilitate access to the Mont-Royal as suggested by Frederick Law Olmsted. Today it is a collection of bad buildings and exposed firewalls that never met the promises of a prestigious boulevard leading to the Mountain.

Theatre is about fugacity, a succession of unique moments that barely survive in the memories of those who were there. Theatres are ghostly figures that have witnessed what we are about to forget. In reconstructing the Théâtre de Quat'sous the designers were specifically asked to incorporate whatever we could from the original building to help the new one evoke those memories.

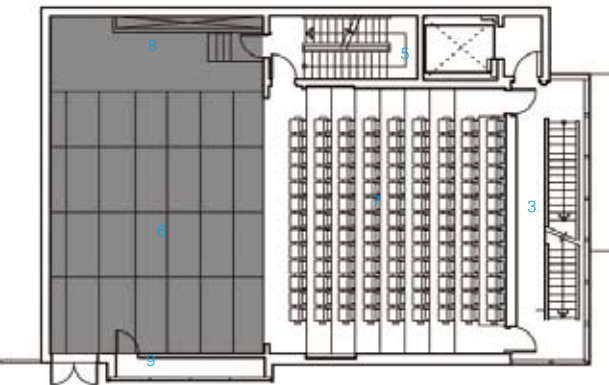
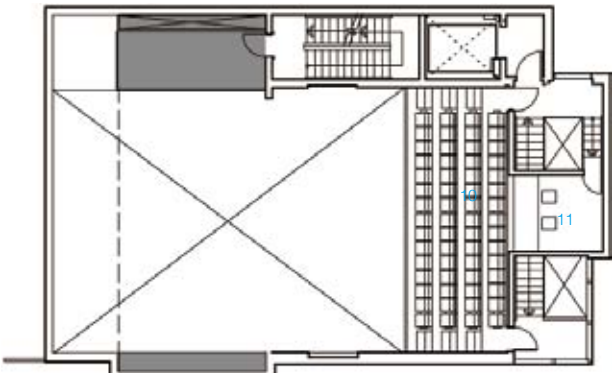
The designer chose to sample textures, images, colours and materials from a cultural inventory of the theatre and mapped them on the assemblage of required volumes (stage, house, foyer, crossover, control booth and rehearsal). Recycling on site stones, slate, wood, bricks, marble and furniture becomes part of a strategy of cultural sustainability. New materials include silkscreened glass, black brick and perforated aluminum that contribute to make Théâtre de Quat'sous a ghostly figure accumulating memories.



- 1. A corner of the façade
- 2. Sun terrace
- 3. The frontage of the theatre, a new building full of memories







- 1. Hallway
- 2. Ticket office
- 3. Foyer
- 4. Administration
- 5. Emergency stairway
- 6. Stage
- 7. House
- 8. Offstage
- 9. Advertising window
- 10. Mezzanine
- 11. Control booth

- 1. In the orange sunlight, the building sits quietly in the corner
- 2. The staircase and red walls that connect each floor
- 3. Interior passage are decorated with red, white and blue colours







1



4



2



3

1. Hall
2. Lounge hall
3. The soft lighting in lounge hall
4. Administration office of the theatre
5. Tables and chairs in the lounge hall



5





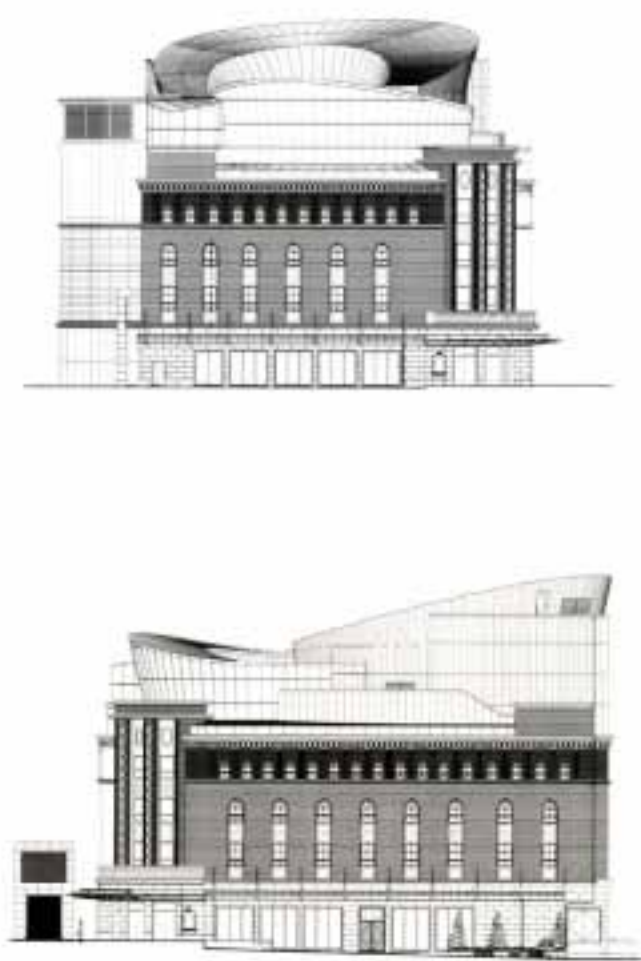
1. The dark-grey walls contrast with the red chairs
2. The rehearsal room has abundant daylight and is bright and spacious
3. Offstage dressing room
4. Offstage changing room
5. Washing stations in the washing room





# Myeongdong Theatre

**Location:** Seoul, South Korea **Designer:** Samoo Architects & Engineers **Completion date:** 2009  
**Photos©:** Park Young-chaе **Construction area:** 1,286.5 square metres



Built in 1930s, the former theatre building had been the cradle of culture and arts before the National Theatre of Korea was relocated from Myeongdong to Jangchungdong in 1973. It was acquired by Daehan Investment & Finance in late 1975 and used as an office until 2003. Due to the soaring land price in Myeongdong and increasing propensity to consume, the former Myeongdong National Theatre building was under threat of being torn down and being replaced by a high-rise commercial building. However, the exterior wall was preserved thanks to the campaign for preserving the building and the purchase by Ministry of Culture, Sports and Tourism. The new cultural interface of the newborn Myeongdong Theatre holds the memories of the past and the vital energy of the district and has become an artistic beacon. The exterior wall, which keeps the memory of Myeongdong, was preserved and a vessel of regeneration (auditorium mass) was created for the culture of Myeongdong streets in the past, present and the future. The energy of the streets was brought inside the building and filled between the wall of the past and the auditorium mass.

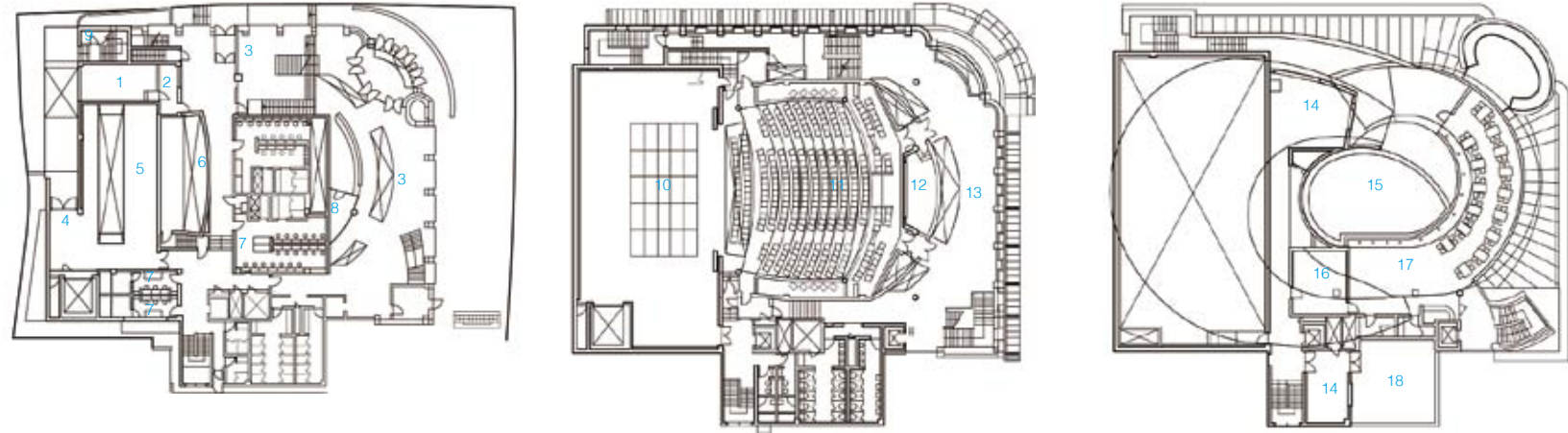
For an urban space open to people, the auditorium mass was lifted above a floor to create a large lobby. The natural lighting pouring down through the skylight, which has been installed between the hall and the auditorium mass, runs along down the mass and reaches the lobby, making the narrow space into one enriched by light. As for the auditorium, the balconies of two floors are surrounded in a three-dimensional way and compose a friendly performance hall in the shape of a horseshoe.

The Myeongdong Theatre project is not a simple restoration; its significance lies in the sense that it is the rebirth of the urban, architectural and cultural space for artists, merchants and Seoul citizens who miss Myeongdong as the cultural centre of the past.

- 1. The theatre is an artistic beacon in the commercial buildings
- 2. A horseshoe architectural form
- 3. The exterior of the building—the architecture expresses history and contemporary







- |                                    |                           |
|------------------------------------|---------------------------|
| 1. Disaster preventing room        | 10. Stage                 |
| 2. Guard room                      | 11. Seat                  |
| 3. Lobby                           | 12. Modulation            |
| 4. Space for loading and unloading | 13. Hall                  |
| 5. Under stage                     | 14. Air conditioning room |
| 6. Orchestra pit                   | 15. Roof garden           |
| 7. Make-up room                    | 16. Kitchen               |
| 8. Office                          | 17. Restaurant            |
| 9. Storage                         | 18. Cooling tower         |



1. Roof garden can also be used as a small performing stage  
2. The building sits quietly along the street in the sunshine



1. On the first floor, the original wall can be seen through the hall's glass wall
2. Ticket office and Information centre on the ground floor
3. Sunlight spills into the hall through the skylight





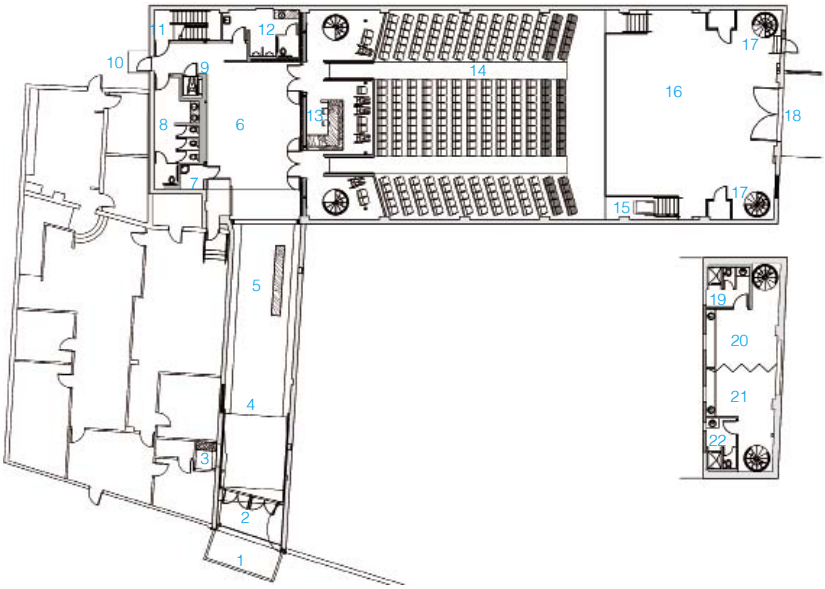


1. Seats viewed from the stage  
2. Three-level audience seats



# Lyric Theatre

**Location:** Oklahoma City, USA **Designer:** Elliott + Associates Architects **Completion date:** 2007  
**Photos©:** Courtesy of Elliott + Associates Architects **Area:** 1,087 square metres



- 1. Ghost marquee
- 2. Main entry
- 3. Ticket booth
- 4. Entry lobby
- 5. Concessions
- 6. Theatre lobby
- 7. Janitor
- 8. Women
- 9. Wheelchair lift
- 10. Donor garden
- 11. Stair
- 12. Men
- 13. Sound booth
- 14. Theatre
- 15. Wheelchair lift
- 16. Stage
- 17. Spiral stair
- 18. Stage entry
- 19. Toilet/shower
- 20. Dressing area
- 21. Dressing area
- 22. Toilet/shower

- 1. Exposed brick walls acknowledge the building shell construction
- 2. Entrance of the theatre
- 3. The exterior of the theatre in the dusk



Lyric Theatre is a professional summer stock company founded in 1963 and the only professional musical theatre in Oklahoma. For over 40 years, Lyric Theatre has produced classic and contemporary musicals. There is seating for 278. Total area is 1,087 square metres.

The definition of “lyric” is the word of a song. As an audience member theatre is dramatic, the unexpected, surprising, musical, lyrical, colourful, fantasy, and is about story telling, costumes and grease paint, acting, the spoken word and transporting you to another time and place.

The building had been renovated so many times since 1935 that there was no historic character remaining. Historic preservation was not an option. The designer chose instead to acknowledge the “ghost” of the past. A neon outline “ghost” marquee was designed in the spirit of the original. Exposed brick walls acknowledge the building shell construction and make art of heater cavities and conduit locations once hidden behind long ago destroyed plaster. The original fireplace in the lobby is now a surprise in the men’s room. A new wood lath ceiling adds to the raw character of the entry lobby. An original terrazzo ramp remains and connects outside with inside at the entry. The concept of “pools” of light creates a fitting theatrical entry experience.

The theatre outer-lobby is designed to have changing light colour that corresponds with the current performance. Plasma screens provide changing donor recognition. The outer lobby is punctuated by eight-inch tall changing LED lighted letters. Toilets remain raw with exposed brick and structure and use coloured light to continue the theatrical qualities. The theatre space maintains the original riveted steel bow-string trusses and includes the addition of lighting balcony, catwalks and a tension wire grid above the stage. Exposed brick marks the original building shell.

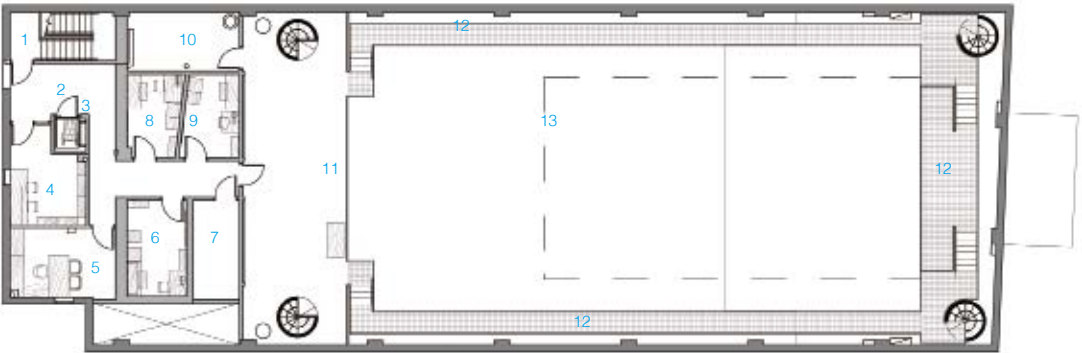
Two discoveries were made in the basement. One is a newspaper remains exposed in one of the beams. Secondly, a construction worker painted the date 6-5-35 on the concrete wall reminding us of his presence.







1, 2. Internal pathways



- 1. Stair
- 2. Corridor
- 3. Wheelchair lift
- 4. Library
- 5. Office
- 6. Voice room 1
- 7. Control room
- 8. Voice room 2
- 9. Voice room 3
- 10. Storage
- 11. Lighting balcony
- 12. Catwalk
- 13. Tension wire grid





1



3



4



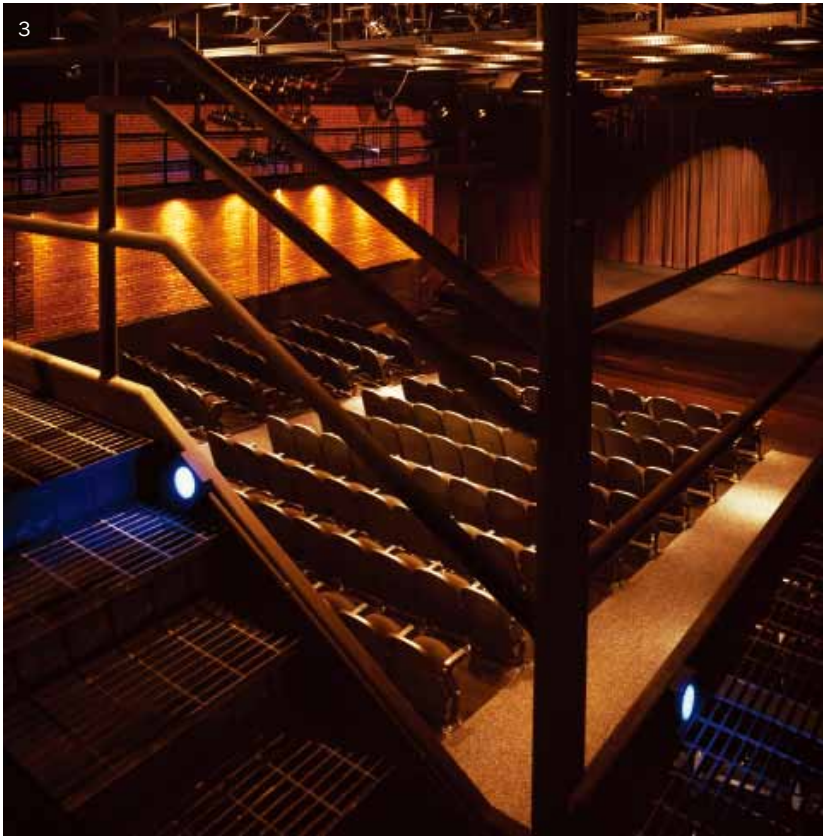
2

- 1. Make-up room
- 2. Entrance of rehearsal room
- 3, 4. LED lighted letters on the wall of the hall
- 5. Restroom



5



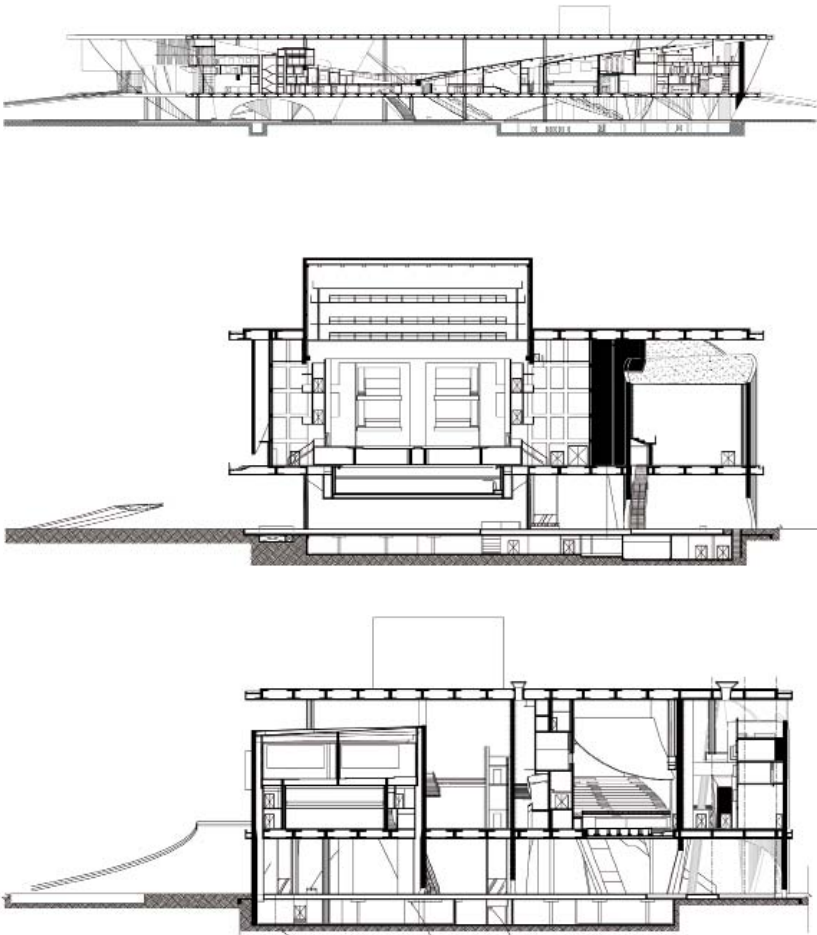


1, 2, 3, 4. Performance hall of the theatre



# Cidade Da Música

**Location :** Rio de Janeiro, Brazil **Designer :** Christian de Portzamparc **Completion :** 2011 **Photos© :** Nelson Kon, Atelier Christian de Portzamparc **Net Area :** 46,000 square metres



- 1. Overall view
- 2. Side view of facade
- 3. The building on the vast terrace



Barra de Tijuca is a new town in Rio de Janeiro's southern outskirts. It is a long plain that lacks strong architectural events and urban marks. The site is structured by two highways that cross. On the centre of this cross imagined by Lucio Costa, the Cidade da Musica will be in the very heart of the new town. The Cidade da Musica is raised and established on a vast terrace ten metres above a garden designed by Fernando Chacel. This terrace is the public space; it is the gathering place that gives access to all concert rooms, movie theatres, rehearsal rooms, restaurant, library, shops, and the headquarter of the Brazilian Symphonic Orchestra. The Cidade da Musica is seen as a large house on stilts, a great veranda above a garden with ponds, shade and trees. Also, it is homage to an archetype of Brazilian architecture. Between the two horizontal plates of the roof and the terrace are set the shapes of the concert rooms in an interplay of volumes and voids. The project is an urban signal, a public symbol floating on the plain with a large visibility. The architecture responds also to the beautiful mountain curves of the Siera Atlantica and the line of the sea, this place has the guarantee of being a major landmark of the greater Rio. Programme includes: Philharmonic Hall of 1,800 places transformable into an Opéra Hall of 1,300 places, Chamber Music Room of 500 places, electroacoustic of 180 places, Headquarters of the Brazilian Symphonic Orchestra, rehearsal rooms, media library, two cinemas with 150 seats, one cinema with 300 seats, restaurant, shops, administration offices, technical spaces and parking lots.







1

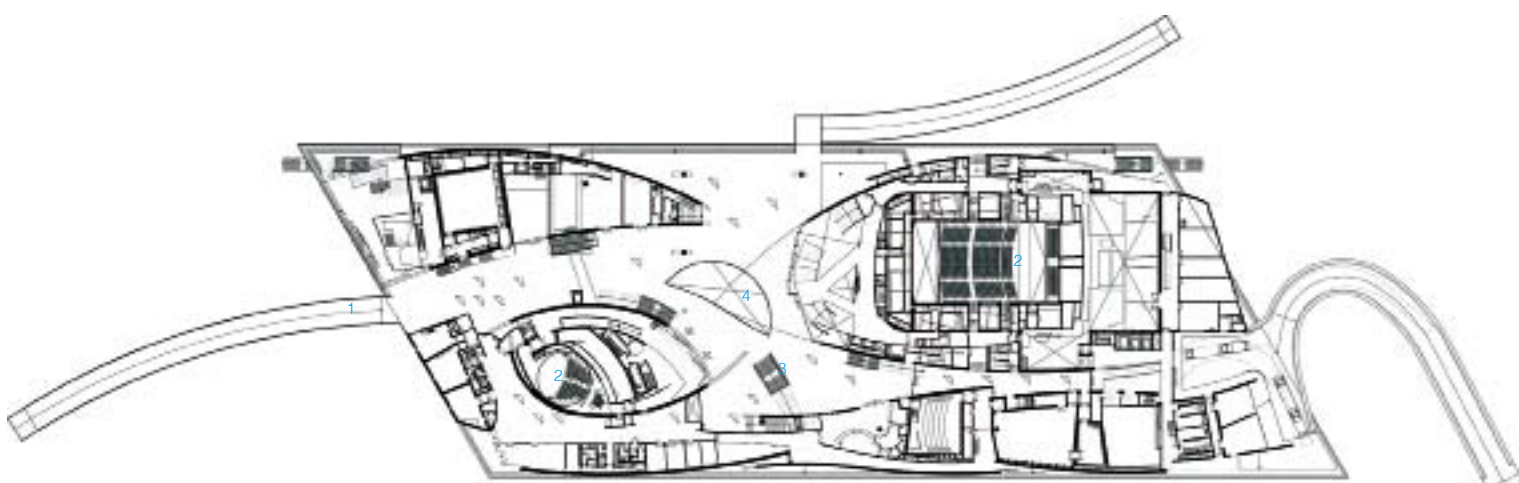


2



3

- 1. Side façade
- 2. Overall view of façade
- 3. Exterior detail



- 1. Bridge to the first floor
- 2. Music rooms
- 3. Stairs
- 4. Hollow space between different parts of the building





1



2

- 1. Entrance detail
- 2. Terrace with open view
- 3. Space under the terrace



3



# Index

## A

Agence Nicolas Michelin & Associés (ANMA)  
[www.anma.fr](http://www.anma.fr)

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[www.architekton.com](http://www.architekton.com)

Andrej Kalamar, Studio Kalamar  
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## B

Barton Myers Associates, Inc.  
[www.bartonmyers.com](http://www.bartonmyers.com)

Bernard Tschumi Architects  
[www.tschumi.com](http://www.tschumi.com)

## C

C. F. Møller Architects  
[www.cfmoller.com](http://www.cfmoller.com)

Christian de Portzamparc  
[www.chdeportzamparc.com](http://www.chdeportzamparc.com)

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## D

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